Holland's

the Magazine of the SOUTH... January 1950 .. 15 cents

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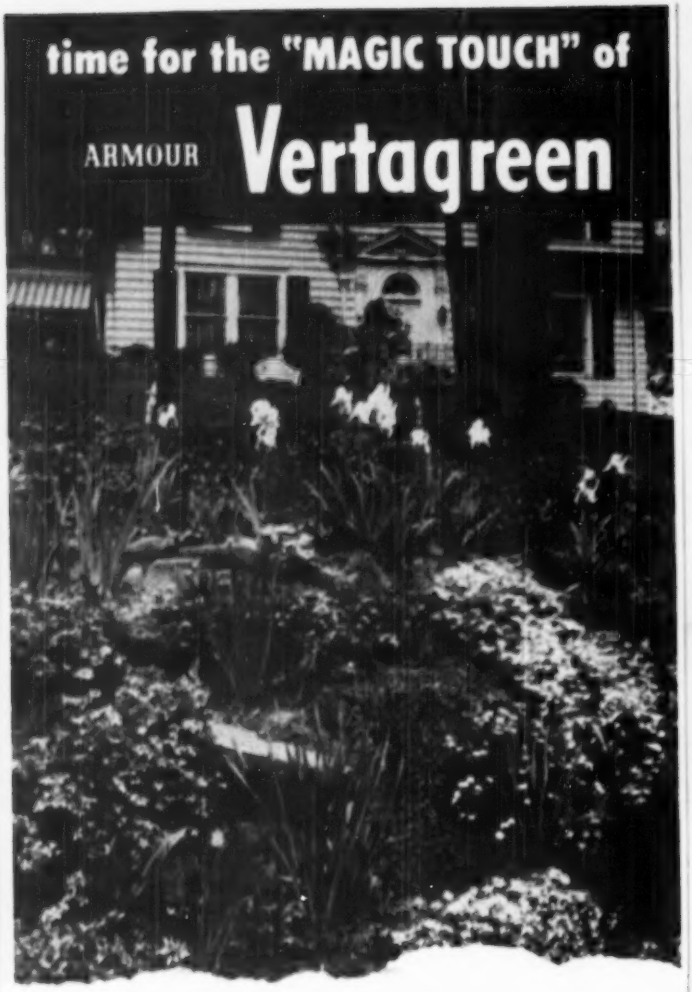

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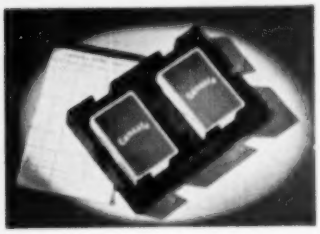


▲

With these canasta playing cards (two full decks in an attractive plastic case), complete rules for playing and a score pad, you're all set for a session of the exciting Argentine rummy game that has become so popular in America. $2.95, postpaid, from The Salt and Pepper Shop, 445 E. 86th St., New York 28, N. Y.

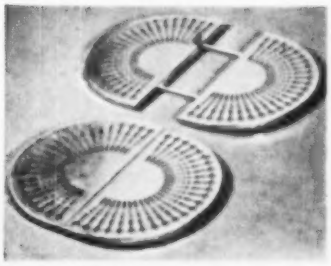
▲

One of the worst chores of home sewing becomes a simple matter when you use this Dritz Tailor Tacker. Just twist the knob and both sides of the fabric are accurately chalk-marked. With complete instructions, $1.10, postpaid, from Lillian O'Keeffe, 241-14 Weller Ave., Rosedale 10, L. I., N. Y. (The chalk can be changed easily. For refills in eight assorted colors, add 15c.)

Mothers often find it a bit trying to teach a child regular dental habits. But we believe this little ceramic kangaroo will add the whimsical touch it takes to make the daily ritual seem like fun. About 6" high, she has a place for the child's toothbrush and a roomy pouch to hold a tube of paste. $1.75, postpaid, from Edith Chapman, 50 Piermont Ave., Nyack, N. Y.

If you have a fine old watch—perhaps one handed down in your family—you can display it with pride in this Gothic Clock Stand. The stand is designed to hold an open face pocket watch, turning it into a handsome clock 8" high. Watch lifts out for winding. In antique bronze or old ivory, $10.50; antique gold lacquer, $12.75; oxidized silver plate, $13.50; 14k gold plate, $15; postpaid, from Haltom's Jewelers, 603 E. Belknap, Ft. Worth, Tex. State outside diameter of watch case when ordering.

These custom-made children's shoes, "Moppets," are the last word in comfort and durability. They're expertly handmade of unborn calfskin lined with soft leather. Can be returned after use for sole and heel replacement, reblocking, cleaning and enlargement (a full size) at a moderate price. Sizes 4 to 7½, $6.50 a pair; 8 to 10½, $7.50; 11 to 2, $8.50; postpaid, from Bar-Sue, 13 Barnum St., Taunton, Mass. When ordering, send child's shoe size and outline drawing, made with pencil held vertically, of both feet.



These trivets, in nickel-plated metal, are replicas of the antique sterling ones now enjoying renewed popularity. A practical feature is that they expand (from 12" to 15") and will protect your table from hot or cold dishes of nearly any size. Ornamental, but sturdily made to endure daily use. $4.50 a pair, postpaid, from Gift Sources, 2 Columbus Circle, New York 19, N. Y.

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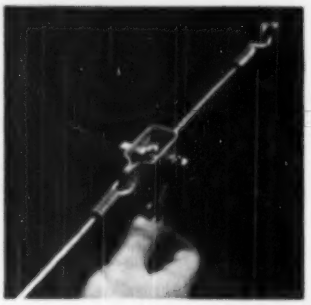
ON THE SHOPPING LIST

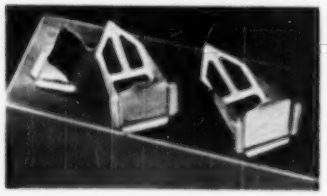


◄ This self-locking line tightener holds a wire clothesline taut, keeps clothes from dragging on the ground. It's easily installed and lasts indefinitely. Two rustproof units with 18" of wire (for attaching to pole), $1.50, postpaid, from Shopper's Thrift Mart, 334-1 International Trade Mart, New Orleans 12, Louisiana. Additional units, 50c each.

West Bend Aluminum's new electric corn popper features a heat-resistant glass cover and a separate heating unit, encased in a plastic base. The utensil is suitable for table use, and the electric base will serve many other purposes. Corn pops without stirring. Two-quart capacity. About $6.95 at leading stores. ►

◄ A dandy kitchen aid to clean cooking, this aluminum Fry-Guard fits around any skillet, protecting stove and walls from frying splatter. It doubles as a cookie sheet or a campfire shield, and folds flat for easy storage. 9" high. $1, postpaid, from Ruth N. Meyer, Dept. H, Box 1176, Beverly Hills, Calif.

These detachable spouts push easily into packages of cereal, soap powder, rice, etc., permit easy pouring and keep out dust and dirt. When the packages are empty, you can remove the spouts and reuse them. Made of stainless steel. Three for $1, postpaid, from Bayden Bashe, Box 1162, Oklahoma City 1, Okla. ►



◄ Even if you're a novice with a knife and brush, you can follow the step-by-step instructions for carving and painting scale model birds with this Audubon Kit of Bird Modeling. Grand for teen-agers or bird- and handicraft-fanciers of any age. Complete with all the makings of six life-like models. $2.95, postpaid, from John L. Lacey, 539½ Hudson St., New York 14, N. Y.

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ON THE SHOPPING LIST

THIS Bridge Wheel is a handy device to keep on the card table when your knowledge of bridge is a bit rusty or even when you're learning from scratch. Complete instructions (Culbertson system and popular conventions) are listed on index cards—with a spin of the wheel you have all the necessary information at your fingertips. At stores, or $3.95 plus 25c postage from Rotodex Co., 3005 Elm, Dallas, Tex.

THE Smitty Broom is one of the most versatile cleaning gadgets we've ever seen. Since it has a sponge rubber head, it can be used wet or dry—to sweep or wax floors, clean rugs and walls, or to wash windows. One of the best features is that it does not stir up dust when you sweep—a boon to anyone who suffers from asthma or dust allergy. At stores, or $2.98, postpaid, from North Ridge Brush Co., Freeport, Ill.

IF you make a New Year's resolution to teach Junior the habit of saving part of his allowance, here is just the bank that will make him enthusiastic about the idea. It's molded from a Texas boot—and really looks like one—tan in color with red trimmings and all the leather details. 8" high with a 7" foot. Like a piggy bank, it has no key. $1.35, postpaid, from Virginia Paige, 7312-35 Ave., Jackson Heights, New York.

INDIAN RIVER Fabrics come in handy four-yard lengths, packaged in cellophane so you are assured that the material has not been handled or become shopworn. All materials are colorfast, and a wide variety—including gabardines, percales, ginghams, Stonecutter cloth and corduroy — is available. Packages are priced from $1.65 up at department and dry goods stores.

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If you take laxative regularly—here's how you can stop!

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HISTORIC CHURCHES OF THE SOUTH

Photo by C. C. Springfield

OLD ROCK BAPTIST CHURCH
Independence, Texas

IN THE center of the quiet little Texas town of Independence stands Old Rock Church, the oldest Baptist church building still in use in Texas and one of the state's historic shrines. It is a low, unpretentious structure made of native stone with two simple entrances opening into a large, single-room interior.

Old Rock Church dates from the early days of the Texas Republic and many of the great and near-great men of Texas history attended its services. On Sunday, November 19, 1854, General Sam Houston, the father of Texas independence, joined the church and was baptized in Rocky Creek just south of town. His wife and his mother-in-law, Mrs. Nancy Lea, along with several family servants, are buried in the Houston family cemetery across the road from the church.

Sam Houston spent many of his Texas years in and near Washington and Independence, and he had many personal friends in the region. As President of the Republic, he lived in the White House near Washington-on-the-Brazos. He spent a great deal of time visiting on the Lea plantation with his wife's family. Mrs. Nancy Lea, a venerable matriarch, gave the family silver to Old Rock Church to be cast into a bell which was hung in a tower in the churchyard. Through the years she remained a staunch supporter of the causes the old church championed.

Independence was founded in 1836 and its name commemorates the signing of the Texas Declaration of Independence in nearby Washington, capital city of Texas at the time. During its first 50 years, the little town prospered. Frame and stone buildings went up along the business streets, and in the center of town the Masonic Lodge erected a large hall. Up and down the residential streets handsome, dignified homes showed the influence of the Old South. Large plantations surrounded the town.

The church was completed in 1839. In another area it might not be considered an "old" church, since American churches built hundreds of years earlier are still in use. But during the colonization era, the Mexican government had barred Protestantism in Texas. The Imperial Colonization Law of 1823 had been explicit in stating that the Mexican government would "protect the liberty, property, and civil rights of all foreigners who profess the Catholic religion, the established religion of the empire." This law accounts, to a great extent, for the fact that even the oldest of Protestant churches in Texas are young in comparison with the Catholic missions and with the Protestant

churches east of the Mississippi River.

During these years the Protestant ministers who came to preach in Texas often carried a rifle under one arm, a Bible under the other. They traveled on horseback through the piney woods, the sagebrush and the cacti, stopping to give spiritual aid to the friendly families along the way. Illness, fatigue and physical danger took their toll. Some of them landed in jail for their activities.

In the Austin colony, during the 1820's, eleven Baptist families met secretly with the Reverend Thomas J. Pilgrim. On several occasions the officials of the Mexican government were noticeably blind in regard to his activities, but after he organized a Sunday School he was finally arrested. He was forced to leave the colony and went to Illinois where, in 1833, he organized a church which he promptly set about transferring to Texas. His trip from the Red River down through the state to Bastrop is a famous chapter in the history of the Baptist Church in Texas. When he arrived in Bastrop he built a log house which was known as the Pilgrim Church of Predestinarian Regular Baptists. The original building is no longer in existence.

In a special way, Old Rock Church is a memorial to this eventful era in the history of the Baptist church.

It was in this church that plans were made for building Baylor University, and members of the first Baylor faculty worshipped here. In the early 1840's Baptist dignitaries met in the church to consider plans to build the school on a site just south of town. Money was raised, small buildings erected, and in 1845 Baylor University accepted its first student registrations under a charter issued by the Republic of Texas.

The school remained in Independence until 1885 when Dr. Rufus C. Burleson, President, combined it with the Baptist school in Waco and moved the institution to that city. Crumbling brick walls are all that remain today of Baylor's proud beginning in Independence, but the school has fulfilled the hopes of its founders and is one of the largest denominational institutions in the South.

Today Independence is a quiet place with recollections of an exciting past. Some of the sons and daughters of the pioneers who founded the town still live in this section, and many pioneer family names appear on the church rolls. Old Rock Church is proud of its place in local history, but its first concern is, as it has always been, to render service in the present.

About Our Operation

● TURNING over a new leaf—time-honored custom at this season—is often a matter calling for fortitude and grim determination. But we believe you will find turning the new leaves in this issue of HOLLAND'S not only rewarding but thoroughly enjoyable. Their size and appearance reflects our New Year's resolution to give you a more helpful, attractive and easy-to-handle magazine in 1950.

The material on these pages includes many regular features that have earned your approval over the months and years—Dr. Richardson's monthly column on child care; This for That's, your own medium for exchanging household hints; the series on historic Southern Churches; Garden Suggestions, timed and tailored to the growing conditions in each of the three climatic divisions of the South; Frank Martin Webber's Peter Painter stories, which are now delighting a second generation of Southern children.

In addition you will find increased space devoted to special articles on the various phases of Southern living and homemaking—building, remodeling, decorating, entertaining, cooking and gardening. Your own expressed interests have guided us in our decision to place greater emphasis on these regional aspects of homemaking, and to those interests our "new leaf" is dedicated.

Jerry Turney

● THE person largely responsible for the appearance of our new pages is Jerry Turney, who joined our staff as art director a few months ago, at the time work on this issue was begun. From the standpoint of seniority Jerry is the baby of our organization, but she is an old hand with the tools of the artist's trade. Born in Louisiana and brought up in Beaumont, Texas, she has had a varied experience in fashion, advertising and free-lance art. But she has none of the difficult temperament so often ascribed to her profession—perhaps because in the family of eight children in which she grew up there wasn't much room for flights of temperament. Whatever the reason, it makes her the delight of editors concerned with the more practical phases of putting the magazine together.

● THE cover of this issue is the work of Ulric Meisel, photographer and owner of the cat which appeared on our October cover and swamped Mr. Meisel with hopeful inquiries about kittens (sorry, none in prospect). As successful as he was in that venture in feline portraiture, he insists that this month's cover subject is more down his alley. For the story and additional pictures of this attractive Dallas home, see page 17.

NEW RELIEF!
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Mother, you know what wonderful relief you get when you rub on Vicks VapoRub!

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HEALTH PROBLEMS of the School Child

By Frank Howard Richardson, M.D., F.A.C.P.

Psychosomatics and the Child

PERHAPS you have sometimes suspected Johnny of imagining or even faking an eight o'clock headache to get out of going to school. But that headache may be a very real one, brought on by the fact that for some reason he particularly dreads going to school that day!

A little hard to believe, you may say, yet that is exactly what psychosomatic medicine asks us to believe. *Psyche*, mind; *soma*, body—physical symptoms caused by the mind. The term has only recently come into the limelight of widespread publicity, but physical ailments of mental origin are nothing new.

We are not surprised when the swift pace of modern living and the strain of competition produce ulcers in the stomach of the big businessman, or when worry and overwork weaken the blood vessels or damage the heart of the harassed family doctor. Yet these physical conditions are almost entirely the result of mental or emotional conditions.

In the case of the hard-pressed business executive or the burdened physician we readily admit the effect of these mental and emotional strains. Why then can't we parents realize that the same factors can bring about equally serious, though entirely dissimilar, physical reactions in our children? Such reactions are often the result of mental or emotional injuries that we might have helped to avoid had we only understood their origins.

A moment's reflection will bring to mind half a dozen instances of physical symptoms brought about by emotional causes. What does a child do when he can't get what he wants by legitimate means? He may pitch a breath-holding temper tantrum in which his face gets purple (from anoxia, or lack of oxygen in the blood); his heartbeats increase in speed and intensity, and his blood pressure rises. All of these, harmless though they are, are actual physical symptoms, due entirely to emotional frustration. When he finds that he gets nothing as a result of all this, he soon gives it up, and the symptoms vanish.

What happens to the child whose mother overemphasizes the importance of regular bowel movements, praising him inordinately when they occur, and showing great disappointment when they fail to materialize? Constipation, the result of sluggish or delayed muscular contraction, frequently results from such undue insistence on daily bowel evacuation.

Not so familiar, but extremely baffling when it does occur, is vomiting by the child who has learned from hard experience that this is his only protection against an over-zealous mother's attempts to cram his stomach with more food than he can utilize, or to make him eat the spinach or drink the milk that his father refuses less dramatically but quite as effectively. It's not a conscious act; but its results are far from imaginary, as the mother of such a child discovers when confronted with the task of cleaning up the mess brought on by her ill-advised attempts at overfeeding.

Experiences during the recent war highlighted this business of psychosomatic medicine in children—the appearance of somatic (that is, physical) symptoms as a result of psychic or emotional disturbances. One pediatrician lists the following symptoms observed in his own practice: loss of weight, partial impairment of vision, staggering gait, vague digestive symptoms, marked abdominal pains, loss of appetite, and serious weakness and lack of energy, all in children who, on careful examination, showed no physical cause for these very real bodily effects. Bedwetting was common among London children when they were moved to the English countryside to escape Hitler's Luftwaffe's attentions. Homesickness brought about this very real physical symptom.

Teachers have long since realized

that concern over school problems—fear of an unsympathetic teacher or bullying companions, anxiety over approaching examinations, dread of disapproving parental reactions to unfavorable report cards—can produce sweating of the palms and armpits, trembling of the hands, and all the extremely disagreeable physical symptoms of fear, familiar to every man who has ever been under enemy fire or overhead bombing. Such symptoms are especially common in allergic children but are by no means limited to this group.

Less familiar to parents, but quite commonly noted by doctors, nurses and attendants in institutions like orphan asylums and foster homes, are the physical effects of emotional conditions from which orphaned youngsters suffer. Not only do they give evidence of impaired nutrition; they simply do not grow and gain in weight and height and strength as do their more fortunate contemporaries who are blessed with happy, secure home surroundings.

What are we parents to learn from this recent yet very ancient concept of psychosomatics? Are we never to cross a child? Are we to give in to his every whim, if he bolsters his unreasonable demands by the claim that he feels sick? By no manner of means.

But what we must realize, if we are to be fair to our children and successful in our efforts to bring them up properly, is the great truth that dealing wisely with emotional problems may be even more important than a correct physical regimen. We must recognize the fact that many of the actual, physical symptoms that worry us most in these little fellows are not the result of our failure to give them the right foods, teach them correct health habits, or surround them with the best living conditions. Paradoxically enough, these symptoms are oftentimes the direct consequence of our bumbling, well-meaning efforts to force these very things upon them, willy nilly. Don't forget the timeworn adage about leading a horse to water, for what's true of horses is sometimes equally true of children.

Just keep in mind that psychosomatics is no new or rare thing to strike terror to parental hearts. The word may be a new one in our vocabularies, but intelligent, understanding parents have long recognized it as it affects their children. Great-grandmother doubtless would have sniffed in indignation if she'd heard the mouth-filling word, but all the same, she probably knew a lot about handling children!

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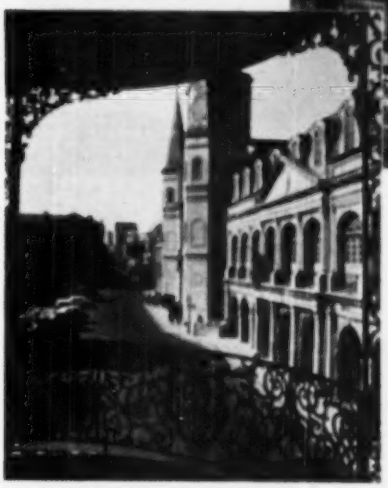
Right — The famous Pontalba buildings, once allowed to degenerate into ill-kept tenements, emerged from restoration as handsome apartment houses.

Below—This view, framed by the lacy ironwork of a Pontalba balcony, shows historic St. Louis Cathedral, saved from destruction by timely repairs.



NEW ORLEANS' *French Quarter*

Slum to Billion-Dollar Asset

By HARNETT T. KANE

Quaint carriages like this one take visitors on sight-seeing rounds of the Quarter, which draws tourists by the thousands and is an important source of income to the whole city.

THIRTY-FIVE or so years back, the casual visitor to New Orleans, passing through the old French Quarter, was confronted by a virtual slum. On every hand were empty houses, broken walls, rotting wooden or ironwork galleries, desolate courtyards gray with neglect and moldering decay. Now and then a contemptuous business man said: "If I had my way, I'd set a match to the whole thing, and let it go up in one night."

It had been the original town itself, in which the early French-Spanish civilization had flourished—heart of a unique way of colonial American life. In spite of gradual change, it remained for generations the residential area of the proud Creole families. But by 1920 or 1925, a considerable part of New Orleans' popula-

(Continued on next page)

The pictures at left and below show two views of the passageway commonly known as Pirates Alley. Since the smaller picture was made the paving and the facades of the buildings have been repaired. Small shops now occupy the ground level and the upper floors have been converted into apartments.

Below—Before the restoration movement got under way many of the courtyards were scenes of neglect and decay.

Below—Slum areas once gave the Quarter a bad name, discouraged investors and renters, frightened timid tourists.

French Quarter, *Continued*

tion was reconciled to the prospect that, in the not-too-distant future, the French section would be gone—spectacularly or by simple acceleration of damp ruin.

At this season, hundreds of thousands of Americans are headed again toward the queen city of the Mississippi, primarily to see this "slum" that has now become its greatest attraction.

Block after block of the Quarter has been restored to its former grandeur of line and texture, color and pattern. Whole rows of walls have been repaired in authentic style; two-storied galleries shine again in the sunlight, and the patios, long filled with rubble, are green with flowering plants.

Stretches that would once have been termed blighted have become some of the best residential properties in New Orleans. Quarter-a-night flop houses have emerged as apartment buildings of grace and distinction. Families whose ancestors left the Quarter, with regret, are returning to take up their lives in an approximation of the earlier manner.

One by one, great homes and other buildings are being saved for the future, as public landmarks or private properties, in a way that few natives would have thought possible. A special state law recognizes a vital public interest in the protection of this area; a responsible body watches over it; citizens' groups work day in and day out to safeguard it. And the rest of America is coming, by train, plane, bus and automobile, to see this section that has been described as America's greatest outdoor museum of the past.

A few decades back the Pontalba buildings, along historic Place d'Armes, were grimy, peeling away. They were rat-traps, or the equivalent—tenements

without pretence of repair or maintenance. They dated back to 1850, when they were among America's first great apartment structures. Then ruin had set in: one family living there raised a calf that lived to be a cow, so big that it couldn't be brought out alive!

Today the city of New Orleans owns one of the block-long Pontalba buildings, the state of Louisiana the other. Hundreds of thousands of dollars have gone into their restoration, and marble mantels and tall French mirrors in the ancient style shine beneath the lights of the chandeliers.

Another short block was lined by twenty-five cent-a-night rooming places, rattle-trap dives of a dozen varieties—the scene of endless battles in the night. Now it is a row of homes and apartment buildings of tranquil beauty.

It hasn't been a serene development; it still isn't an entirely peaceful one. It has meant controversy, angry clash at times; men and women have shaken fists over meeting tables and lost their tempers in telling off officials. In a way, that may be considered a healthy sign. The Quarter restoration is a live subject, about which many Orleanians have strong feeling; as much as anything else, that feeling will keep it alive.

Today, property owners and residents of the Quarter continue to organize and reorganize, go to the courts or City Hall or the state capital, praise and berate. Issues are still argued, meetings approach the boiling point, and letters to the editor occasionally fill columns of the newspapers, protesting, thanking, urging.

The Quarter's victory over ruin has been won by a process of (1) sympathetic concern; (2) sharp-eyed vigilance, and (3) generally diplomatic (but nonetheless continuous) pressure upon elect-

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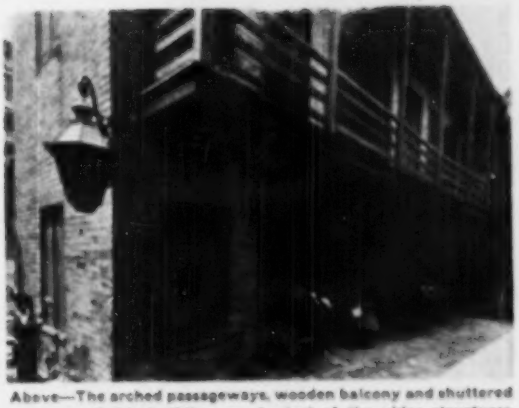
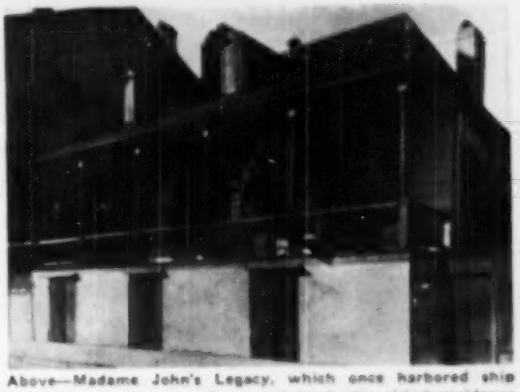


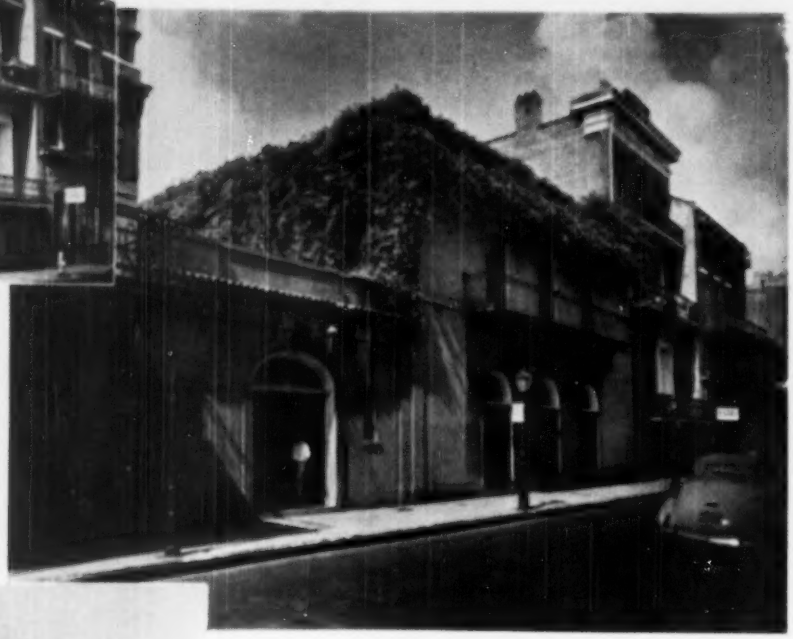
Above—The arched passageways, wooden balcony and shuttered windows of this building are typical of the older structures.



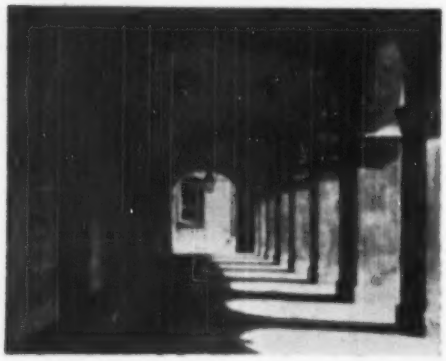
Above—Madame John's Legacy, which once harbored ship captains and pirates—and some claim is the oldest residence standing in the Miss. valley—is now a state-owned museum.

Below—Along Dumaine Street one finds examples of both simple and elaborate Creole architecture.

Many of the old buildings have been bought and renovated by civic groups. The interesting four-story house at left now belongs to the Petit Salon, a women's organization headed by Dorothy Dix. The Petit Theatre du Vieux Carre, below, was built in 1922 but conforms to the earlier architectural style.



From the old French market, above, now restored and carefully supervised by health authorities, come the ingredients of the famous New Orleans' cuisine. The portico of the Cabildo, below, dating from 1795, shows the massive construction favored by the Spaniards.



French Quarter, *Continued*

ed and appointed officials. Another important factor has been intelligent demonstration. The first Orleanians who decided to do something about the impending disaster went to live in the French Quarter, not to admire it from a distance. They set up their homes or their offices in the fascinating old structures with the deep-sweeping roofs; they invited their friends to visit them; and meanwhile they went to work to save the buildings themselves.

Some of them were people of means. Others—writers, artists, social workers, young lawyers and such—had very little except energy and the price of slates and a few cans of paint. In some cases, they made down payments on their buildings; in others, they were merely tenants and had to get the landlord's permission to improve a property.

Nevertheless, on weekends or in the late afternoons, they set about scraping down ceilings, covering broken walls, repainting woodwork. Now and then, after weeks of rubbing and scraping on a grit-covered fireplace, they would find a rare marble mantel whose original identity had been buried under innumerable coats of paint.

Again, digging through heavy accumulations of metal, rotting wood and other debris, they discovered the base of a circular fountain. A few bricks, a little intelligent labor—perhaps with the help of friends—and the fountain was restored. Meanwhile, many Orleanians had been ripping out the "old-fashioned" flagstones in their yards, in the Quarter and outside it, and replacing them

The beautifully restored courtyard of the Brulatour house, below, built in 1860, and the patio at the right, viewed through its iron gates and arched passageway, are typical of this charming feature of the fine old homes along Royal Street. Many are opened to the public during the annual Spring Fiesta.

with concrete. The first new Quarter resident who brought back the flagstones started a movement that still goes on.

For years some owners had been ripping off the most distinctive of New Orleans ornamentations, the ironwork balconies that shaded the streets and provided outdoor living quarters for the families. Slowly—sometimes by careful repair of the original ironwork, sometimes by the use of an appropriate substitute—the Quarter pioneers brought back the balconies.

These residents were pioneering in another way. Some Orleanians had grown afraid of the Quarter, at least as a place to live. It was supposed to be crime-ridden, dangerous, unsavory; some people regarded it as a kind of Casbah with a New Orleans accent. All of this was extreme exaggeration; a number of descendants of the older Creoles had remained there, though the generations, in Grandpere's house, determined to maintain their identity. Most of the Quarter's other residents were, as the newcomers found, simply poor; and they were good people, cheerful, ready to help their new neighbors.

More and more Orleanians who lived uptown in the "American section"—the Garden District, upper St. Charles and the suburbs—began to enjoy visits to their friends in the Quarter. They heard of properties that were "good buys," or excellent rentals, and they, in turn, told other people about them. Business men grew interested in these possibilities; several of them did the unexpected by moving down there. Their wives may have shuddered at first, but not for long. For soon they, too, were learning how magnificently the early Orleanians had built, how superb was the construction for New

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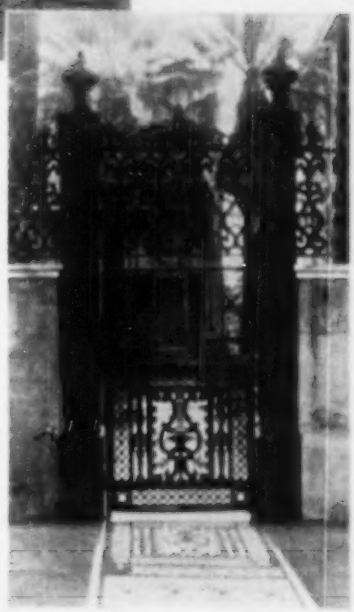


This gate at 730 Esplanade is an excellent example of the intricate ornamental ironwork which characterizes many of the buildings erected during the Quarter's heyday. Later, it went out of fashion and much of it was torn away or damaged. Repairing it has been a major undertaking.

French Quarter

(Continued from page 15)

Orleans' climate — high-ceilinged walls, deep windows, cross ventilation, galleries to provide shelter against the heat, courtyards that were pools of coolness in the late afternoon and evening.

One man would do an especially handsome restoration on Royal Street. A friend, hearing of it, would acquire the next property, and do the same; an investor, noting how reasonably the result could be achieved, bought the next two or three. The Quarter was on its way again!

New Orleans theatre enthusiasts had meanwhile formed, in 1916, the "Drawing Room Players." At first they met in the homes of the members, but the movement mushroomed, and in 1922 the renamed Petit Theatre du Vieux Carre erected a magnificent property at the corner of old Place d'Armes, or Jackson Square. Wise planning and excellent architectural guidance resulted in a building in the authentic Creole style, with deep fan windows, heavy shutters, tile work and balconies.

This brought many more Orleanians to the Quarter. The Petit Salon, an organization of New Orleans women headed by Mrs. Elizabeth Meriwether Gilmer (Dorothy Dix), acquired a handsome old property next to the theatre.

The "restaurant movement" had its part. Gradually more and more natives and visitors began to appreciate the gastronomic heritage of the Creole city—the incomparable way of a New Orleans cook with a ladle, a handful of shrimp, a soft-shelled crab, rice and vegetables. Arnaud's, Galatoire's, Antoine's, Madame Begue's and others attracted yet more people. The coffee stands of the old French Market were thronged with uptown people on visits, or uptowners transplanted in the ancient section.

After a time the Market itself drew attention. For thousands it still provided the ingredients of the cuisine *a la Nouvelle Orleans*—Gulf fish, lake and river shrimp, the vegetables of the parishes along the Mississippi and Barataria and Bayou Lafourche. But it was broken down, odorous, sometimes insanitary. A large public project restored its fine stuccoed columns, archways and walks, and rigidly enforced health regulations were set up for the protection of its customers.

A number of philanthropic individuals purchased other large structures and presented them to the city or state. The Pontalba buildings became public projects in this fashion, and Federal aid brought about their rededication to their original purposes.

But the very returning prosperity presented its problems. Too many people were slapping up garish fronts, ripping down tasteful galleries and replacing them with cheap, jerry-built exteriors. Operators of business establishments put up heavy electric signs that destroyed the appearance of their buildings; a few painted startling figures over the walls themselves.

That required action, some loss of tempers, delegations to City Hall and to the state capital. Short-sighted business men bucked the movement at first; eventually they realized its value. The result is a unique law, which the courts have upheld.

The present law says, simply, that if you own property in the Quarter, you cannot do just anything to the outside of it. The measure recognizes a public interest in preserving the Quarter. A Vieux Carre commission was created, with architectural advisors and a small staff. It must approve plans for exterior changes; its function is to guard against such monstrosities as developed when one man ordered buckets of silver paint and proceeded to desecrate a hundred-and-fifty-year-old structure; or when a laundry had a balconied front painted purple, red and yellow—in a diamond pattern.

The commission has had its ups and downs. Today, Orleanians who criticize it most strongly do not charge it with going too far, but with going ahead too slowly. A large body of opinion has grown up in behalf of yet firmer action than the commission has taken. But, by and large, this body serves its purposes.

In recent years the Quarter property owners have formed several organizations that meet to further the interests of the area. They have established a "patio planters" group that encourages, specifically, the development of this part of the Creole houses. The fast-improving New Orleans Spring Fiesta, by opening to the public the French Quarter homes, as well as the uptown ones, has added a new interest. Only a few months ago the state of Louisiana purchased the unique Madame John's Legacy, which some rank the oldest private residence in the Mississippi valley, as a museum.

The process is far from finished; there are gaps, and serious ones. When a building approaches the stage of late decay, money must sometimes be gathered immediately, or it is condemned. This has happened in one or two recent cases, and last summer a Louisiana Landmarks Foundation was formed to meet this need. The foundation is attempting to accumulate a revolving fund, to be applied in emergencies to save this or that structure facing destruction.

At the same time, careful appeals, documented by facts, figures and dates, are being directed to Federal agencies, pointing out the unique heritage of the French Quarter, as part of the common history and architecture of the nation. The Association of Commerce is joining in an intensive new effort to marshal futher support for the project.

It was a business man, and a conservative one, who recently estimated that the Quarter is worth a billion dollars to the city.

The Quarter is, of course, not a single entity. It remains in several parts—the commercialized fringe toward Canal Street; the area toward the river which takes on the waterfront flavor; Bourbon Street of the nightclub belt, and stretches which were filled in the 1880's and 1890's, with houses of plain bad taste. Here and there are gaping spots on which stood structures that should never have been allowed to go. But nowhere in America, experts agree, is there such a concentration of architectural flavor, intact after so many years; and nowhere is there a comparable segment that retains so vividly the feeling of another day.

Light wood trim emphasized the poorly balanced windows of the original house (left) and overgrown trees did little to help. Landscaping, as well as remodeling, deserves credit for the impressive change.

Photos by John Rogers

REMODELING for the OLD LOOK

Skillful remodeling and decorating aged this house gracefully—and quickly

The handsome front door is painted a deep, soft green and flanked by louvered shutters in the same color. Ligustrums are planted in the two urns and holly borders the brick paving.

BACK in 1944 when Glea Lowder bought one of the big, awkward-age brick houses in the older section of Dallas' Highland Park, her friends said, "The poor girl is out of her mind. She can't do anything with a house like that—it's absolutely hopeless!" As a matter of fact, it didn't look too promising. Built in an era when size and solidity took precedence over beauty, the house was too young to have the charm of age, too old to benefit from functional modern planning.

But Mrs. Lowder knew what she wanted and in this house she saw possibilities for realizing it. The house was structurally sound, it was desirably located, and it had a deep tree-shaded lawn.

Mrs. Lowder's remodeling objectives were twofold—to give the house character and a feeling of age compatible with the 18th century furniture she wanted to use in it, and to modernize it from the standpoint of comfort and convenience.

In the ensuing years she has achieved both. Because she is

(Continued on next page)

Above—Doors salvaged from the old Dallas post office are used as wall paneling in the library-den. The upper panels were removed to make recessed book shelves. Below—Three small, high windows in the breakfast room were replaced by this large bay which gives a lovely view of the garden.

REMODELING, *Continued*

something of a perfectionist where her house is concerned, she still doesn't — and probably never will—consider the job complete, but it is hard for the visitor to see room for further improvement.

To get the effect of age, old materials were used wherever feasible. Old brick was used for the front walk and steps, the terrace at the side of the house, and the lattice-work wall that encloses the garden. The windows and doorways were reproportioned and handsome paneled wood doors, bought from a wrecking company which had salvaged them from the old Dallas post office, replaced the glass-paned ones. A pair of antique carriage lights from Boston and urns from an old residence in Kentucky grace the front entrance. The inside shutters used at the hall window and at the doorway between the living and dining rooms came out of an old house in Dallas. This use of old materials not only gave the desired effect, but considerably reduced the remodeling cost.

The former sun room at the end of the living room was converted into a small library-den. In this room the solid cypress post office doors, beautifully refinished, form the wall paneling.

Pine paneling and wall paper and curtains in a matching provincial print carry the traditional atmosphere into the kitchen, but where cooking begins, tradition ends. Modern equipment facilitates the preparation of the excellent meals which have earned Mrs. Lowder her reputation as a master cook.

A single color scheme, in which a subtle celadon green predominates, is carried out in the decoration of the entire lower floor. In the living room the basic color is accented by lime-yellow and pomegranate red. (See front cover.) To get the exact colors she wanted, Mrs. Lowder mixed her own paints and had her carpeting and the fabric for the draperies dyed to order.

The total result is a home characterized by beauty and dignity, but without the slightest trace of stiffness. From the front door to the back, every inch of the house is thoroughly livable. Now, when her friends rave over the finished job, Mrs. Lowder might very well say, "I told you so," but she is too busy enjoying her home to gloat over the vindication of her judgment.

Above—The terrace at the southeast corner of the house was enlarged and paved with the same beautifully aged brick that is used in the garden wall. In summer it makes a perfect spot for outdoor meals.

Below—This spacious bedroom-sitting room, created by combining two smaller rooms, relies on wallpaper for interest and fabrics in soft, solid colors for its air of repose. The partial partitions left at each side are cleverly utilized for shelves.

From the portico of Vestavia one looks out over the formal gardens and the Temple of Sibyl towards Shades valley and the city of Birmingham.

By KATHLEEN WARREN

SHADES MOUNTAIN SHOWPLACE

Vestavia and its gardens, now open to the public, are a mecca for Birmingham's artists and flower lovers

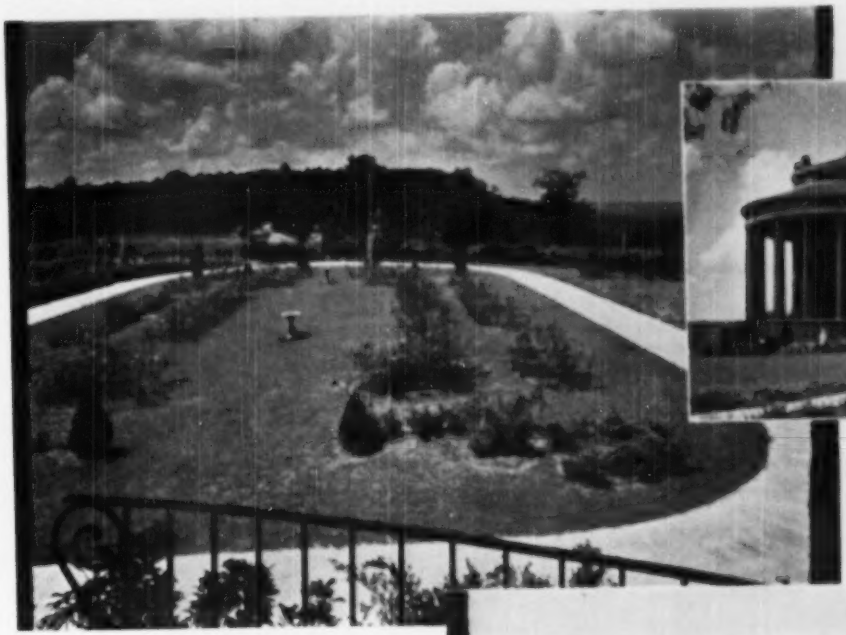
This aerial view of the mountain top shows the layout of the estate and the beautifully wooded acres surrounding the landscaped gardens.

ASK any group of gardening enthusiasts to name the South's most beautiful garden and you will get a variety of answers, for we have gardens to match every definition of beauty. But ask where you'll find the South's most unusual garden and the reply will be chorused . . . "Vestavia!"

The house and gardens, overlooking Birmingham from Shades Mountain, were planned and built by Mr. George Ward, mayor of the city from 1905 to 1910. They are a monument to his years of devoted study of the mythology and architecture of ancient Rome.

Mr. Ward began the construction of Vestavia in 1924. The circular residence, a replica of the ruined Temple of Vesta at Rome, has walls three feet thick built of native Alabama sandstone. The portico has twenty columns, 29½ feet high and 8 feet in circumference, topped by a frieze intricately carved and painted with garlands of fruit and flowers. Across the road,

The rose garden, planted for bloom from early summer until frost, is one of Vestavia's chief attractions. The house (right), a replica of the Roman Temple of Vesta, is one of the most unusual in the South.



at the very edge of the mountain-top is a graceful replica of the Temple of Sibyl at Tivoli, near Rome.

When Vestavia was completed in 1925, Mr. Ward took up residence there. He loved to entertain and his guests included distinguished visitors from many countries, who spread word of this unique home all over the world.

The grounds and gardens of Vestavia were generously opened to civic groups and, on special occasions, to the public, but the residence itself was never thrown open to the general public during the owner's lifetime.

After Mr. Ward's death in 1940, the temple and grounds fell into a dismal state of neglect, but in 1947, at the instigation of the Birmingham Garden Clubs and other civic organizations, the task of restoration was begun, under the direction of Charles R. Byrd, a well-known landscape architect. On April 22, 1949 the gates of Vestavia were formally opened to the public, and already visitors from 42 states and 14 foreign countries have signed the register.

The best features of the old gardens have been restored and some attractive new ones have been added. In the formal garden leading to the house, seventy matched boxwood were planted, and

(Continued on page 25)

The native beauty of the countryside forms a perfect backdrop for the gardens, restored at the instigation of local garden and civic clubs.

In this inviting living room, against a background of mellowed pine paneling, the Kenneth Miles, Senior, use Victorian pieces in pleasant combination with a comfortable slip-covered sofa and easy chairs.

Above—The dining area is at one end of the long living room and opens into the kitchen. Meals are served on a drop-leaf table and a walnut chest doubles as a side-board.

The same decorative style prevails in the kitchen, where pine paneling goes hand in hand with the convenience of modern equipment, including an automatic dishwasher.

LIKE FATHER.

By LOU HENSLEE

ONE evening, not so long ago, a busy young doctor stopped at a white frame cottage on Pinehurst Street in Greenville, South Carolina, for a "between calls" visit with his friends, Ken and Louise Miles. He found them drinking coffee (always on tap in this house) and eating sandwiches, while their little daughter, Charlotte, rocked her doll to sleep. He settled down in an easy chair, and commented: "It always rests me just to walk into this house. It's got more charm per inch than any house I ever saw—what's more, it's comfortable!"

Louise smiled her thanks. "I expect you like it for the same reason we do—it's informal. But remember we haven't got a corner on charm and comfort—the Miles house next door is just as livable."

The Kenneth Miles, Jr., prefer Early American furniture and, pioneer-like, have made many of their own pieces. Mrs. Miles crocheted the living room rug; Mr. Miles made the footstool and cobbler's bench.

Photos by Bill Cone

LIKE SON

The homes of the Kenneth Miles, Junior and Senior, show the same appreciation of comfortable, informal living

Above—Looking toward the dining alcove, one's attention is caught by the built-in shelves—and by the same air of informal charm that pervades the home of the elder Miles.

"Yes, I know they are a lot alike," the doctor answered, "but each one has a personality of its own. There's as much difference in the two houses as there is in Ken and his dad, or you and Miss Charlotte."

The visitor was exactly right. The two houses are built on the same basic plan and are decorated along the same general lines, but each house fits the family that lives in it.

The Kenneth B. Miles, Junior and Senior, give strength to the adage, "like father, like son." True enough, Ken is a photo-engraver and his father is an investment broker; their likeness begins with their attitudes toward the "good life," and their ideas about what makes a house a home.

Often sons choose houses that differ radically from

(Continued on next page)

Four-year-old Charlotte has a room made to order—twin beds by Father, quilted spreads by Mother, and wall decorations of her own choosing. Shelves hold her toys and books.

LIKE FATHER, LIKE SON, *Cont'd*

the ones in which they grew up, but young Ken Miles has always liked the way his family lives. The sheen of the old pieces of furniture and the warmth of the pine paneling appealed to him. And he liked even better the comfortable, informal living that went along with them. His mother always welcomed his cronies and his hobbies, and his father frequently said, "Home ought to be a place where you can be yourself. It ought to fit the family that lives in it—that's the only way it will have any character. If the folks who live in it are happy and friendly, the house will be friendly, too."

Ken might have had some difficulties in building just the kind of home he admired if he had not married a girl who sees things pretty much the same way. Tennessee-born Louise was reared in a home where children were happy and guests were always welcome.

The young Miles bought a lot on sloping, tree-shaded Pinehurst Street, and moved into an apartment while they saved money for the house they wanted to build. But the apartment was soon too small. Ken couldn't find a place for the musket he cherished, and Louise found the living room too small for the handsome walnut secretary she had inherited from her grandmother.

In late 1941 they consulted their architect, taking along with them an extensive list of the "musts" for their house. The architect drew the plans and the builders went to work. Almost before they realized it, the Miles were at home on Pinehurst.

Louise planned the interior decoration and Ken finished the random-width oak flooring and the pine panels. On the mantel, they placed the Seth Thomas clock and the heirloom-china ivy bowls, and just below it the musket with the bayonet and powder case were mounted in the proper place. The secretary was given a feature spot against one wall, and at the end of the room shelves were built to hold more books, bric-a-brac and some of Ken's model coaches. The front entrance had a made-to-order Dutch door, and the French doors

The Dutch front door was one of the "musts" in the young Miles' plans. The quaint hatrack was a gift from Mr. to Mrs.

opening onto the terrace from the living room and the dining alcove were just where Louise wanted them.

Ken is handy with tools and his home holds ample proof of his skill. The kitchen table, the bookshelves, the cobbler's bench with a drawer that opens from both sides, the twin beds in Charlotte's room, and the radio-phonograph cabinet in the den are all his handiwork.

Louise has used her talents, too. She made the crocheted rugs in the living and dining room, the draperies, and the slip covers. Her colors (vivid in the kitchen and Charlotte's room, subtle in the living area) complement the Early American furniture.

There is no doubt that the young Miles' house fits the three people who live in it. From the well-arranged kitchen to the sheltered terrace, the house is planned for complete family living. It can accommodate a large party or a small group of intimate friends who want to listen to records, drink coffee or just enjoy good talk. The portrait of Princess Pat, a beloved collie who lived to the ripe old age of 14, and the rare Majolica bowl which adorns the secretary, are both at home in their surroundings. So are the petit point pictures over the mantel and the end table made from the single slab

(Continued on page 50)

In good weather both families gather on the terrace of the elder Miles' home for meals cooked in the open fireplace.

The exteriors, as well as the interiors, of the two houses show similarity of taste—both are rambling white cottages.

Shades Mountain

(Continued from page 21)

the walks were paved after the pattern of those in the Italian gardens. Statuary adds to the beauty and classic atmosphere of this section of the grounds.

Vestavia's gardens are planned for a profusion of bloom the year round —hyacinths in late winter, jonquils in March, tulips and azaleas in April, lilies in May, gardenias in June, petunias, geraniums and phlox throughout the summer, and gladiola, dahlia and chrysanthemums in the fall.

Climbing roses, perennial sweet peas and clematis grow along the curving fence which outlines the gardens. In winter the borders are brilliant with the berries of the English Hawthorn and nandina. Here we also find the photinia serrulata, wygelia rosia, and the English dogwood, deutzia rochester, which reaches its full beauty in mid-summer. The natural beauty of the outside surroundings makes a perfect background for the landscaped gardens inside the estate.

The small replica of the Temple of Sibyl marks the entrance to the bird sanctuary. This section of the grounds is filled with hundreds of native flowering shrubs and plants. There are berry-bearing shrubs in profusion to tempt the birds, and dozens of bird houses and feeding stations are scattered throughout the area.

The Temple Room on the fourth floor of Vestavia, once the attic of George Ward's unique residence, is now a small museum. It is regarded as Mr. Byrd's personal triumph in the restoration. Mrs. Frances O'Brien, distinguished American artist, executed the huge mural, 88 feet by 13 feet, which dominates it. The mural depicts Vesta, Roman goddess of the Home Fire and Hearth, together with her six priestesses making preparation for the annual festival, the Vestalia, celebrated by the Romans on the ninth of June. Birmingham girls served as models for the figures in the mural.

Birmingham's Vestavia commemorates this same festival each year with a rose show sponsored by local and regional Federated Garden Clubs, under the supervision of Mr. Byrd.

The visitors who flock to the rose show and to the gardens leave with fresh ideas for planting their own gardens and a liberal education in the architecture and mythology of ancient Rome.

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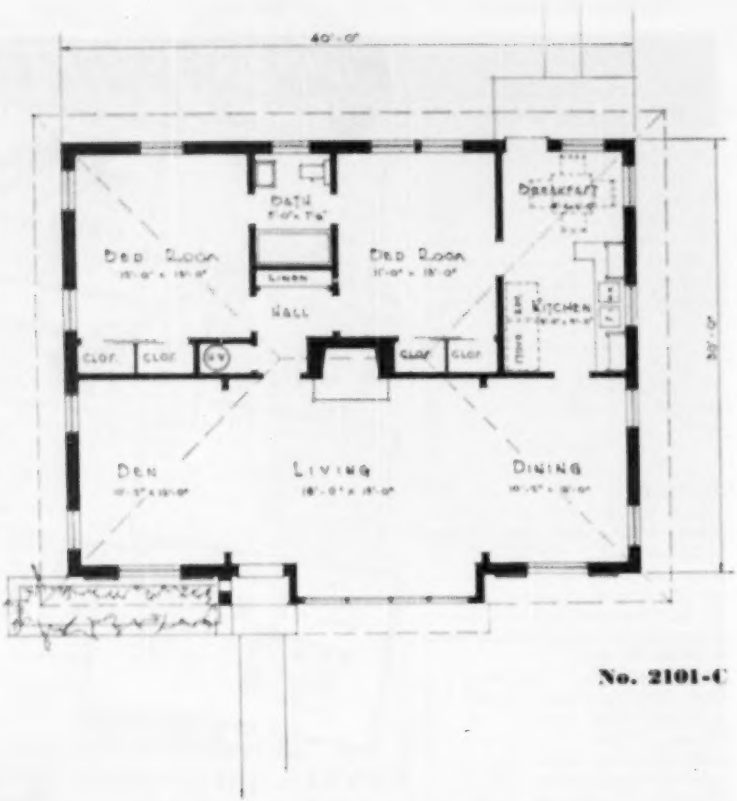

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ONE ROOM EQUALS THREE

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THIS house, traditional in style but thoroughly modern in arrangement, is perfect for the small family that wants maximum living space at minimum cost. The 1,200 square feet of floor space is utilized to the fullest. Living room, dining room and den, separated by only a suggestion of partitions, can be treated as one huge room or as three independent units, depending on the choice and placement of the furnishings. The open effect created by this arrangement gives an air of spaciousness seldom found in houses of this size and makes it no problem to entertain quite a number of people.

By dispensing with a front hall and devoting only a few feet to the rear hall, more space is made available for the actual living areas. However, this economy of space has not been affected at the expense of closets, which are plentiful and unusually generous in size.

The living room features a picture window across the front and a fireplace on the opposite side. End windows in both den and dining room give excellent cross ventilation through the entire front of the house. You will notice, however, that care has been taken to leave ample space in both end rooms for large pieces of wall furniture.

The den may be treated as a part of the living room itself, as a library or music room, or, equipped with a studio couch, it can even be pressed into service as sleeping quarters for overnight guests.

The kitchen is located directly behind the dining room and back of it is a good-size breakfast room, opening into the service yard.

SPECIFICATIONS

Foundation: Concrete footings, beam-and-pier type.

Walls: Wood frame covered with wood sheathing, building paper, wood siding and brick veneer.

Roof: Wood shingles.

Windows: Steel casements, and wood picture window.

Doors and Trim: Three-panel doors with molded trim.

Floor Construction: Wood floor joists; subfloor; building paper, finished oak floor. Linoleum over pine floor in kitchen. Tile floor and base in bath.

Interior Walls: Wood frame with gypsum wallboard, taped and textured finish. Glazed tile wainscot in bath.

Cabinets: Wood, combination job-and-mill made.

Plumbing: Porcelain enamel, owner's selection.

Hardware: Owner's selection.

Fireplace: Detailed to complement the house.

Heating: Floor furnaces.

Painting: Painted or stained outside trim and wood siding. Flat wall paint on interior walls with enamel in kitchen and bath. Windows, doors and inside trim, enamel. Colors, owner's selection.

Electric Wiring: To meet local building and fire regulations; lighting fixtures, owner's selection.

Area of House: 1,200 square feet.

House Plan Prices

The blueprints and specifications of all HOLLAND'S house plans can be obtained at $15.00 each for one-story, and $25.00 each for all two-story houses. There is no extra charge for reversing plans, but alterations in the basic plan cannot be made without extra charge. Duplicate sets may be had for $5.00 additional—$3.50 for blueprints and $1.50 for specifications. Address order to:

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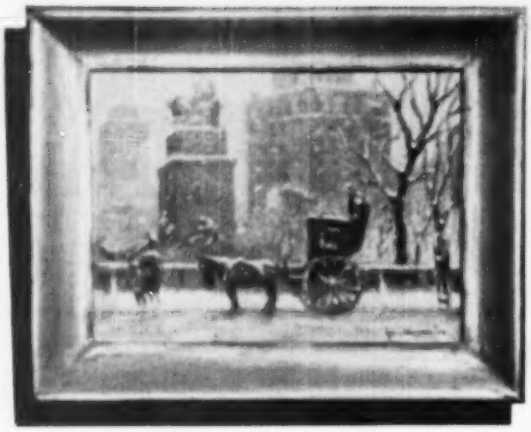

CHOOSING PICTURE FRAMES

The right frame will enhance the beauty of your picture; the wrong one can ruin it

By DOROTHY DAVIS

IN picture framing, as in many other phases of decorating, there's a theoretical pendulum that has swung its distance several times. One full swing can be traced from the very earliest pictures, painted directly on walls, to the extremely ornate frames of the French courts and the plush and gilt shadow boxes of the Victorian era.

We like to think that the pendulum has now arrived at a happy middle point. Today, more and more professional picture framers and decorators—influenced by artists who have shown an increasing interest in framing their own pictures—believe that the frame should be a part of the picture itself. They hold that the frame should complement the picture, not compete with it. The less aware one is of the mat or frame as an independent element, the better the job of framing.

Simplicity is the keynote of this trend—but it is a simplicity combined with imagination and an appreciation of the artist's work. Whether the picture is a simple black and white etching, a richly colored oil, a delicate pastel or a sparkling water color—original or reproduction—every picture expresses the artist's concept of his subject. The frame around it should be an extension of the picture, not a sharp or clashing boundary. To achieve this effect the frame must be in harmony with the picture; no frame, however handsome, is appropriate if it attracts attention to itself and away from the picture.

Growing interest in interior decoration has brought about some interesting experiments in picture framing. Sometimes the color scheme and decorative style of a room are planned around an important picture, sometimes a picture is selected because it is natural for a particular setting. In either instance, if the picture is suitably framed, the results are usually quite attractive. But where framing and matting are used in a strained attempt to bring an incongruous picture into harmony with its setting, or to carry out a particular color scheme, the character and value of the picture are destroyed and the whole effect is unfortunate.

In selecting a picture frame, there is just one important question to be answered—is the picture itself suitable for the place it will occupy? If it is, then the frame that does the most for the picture will look at home in the surroundings, regardless of period or prevailing color scheme. The wrong picture cannot be made right by a frame that compromises between it and the decor of the room, or by a frame that tries to change the character of the picture.

Even though each picture presents an individual problem in framing, there are certain basic rules that apply to various types of pictures. For instance, black and white prints, such as etchings, are usually matted in white or off-white and framed under glass with narrow, dark moldings because such treatment enhances the clear, sharp beauty of the medium and because they need the protection of glass.

Other types of prints, such as engravings, colored etchings, and lithographs are also conventionally matted and framed under glass, but the choice of size and coloring in the frames may vary greatly according to the character of the particular piece. More and more, picture framers are getting away from the solid black moldings that used to be standard for such prints and are using natural woods, toned and textured to perfect harmony with the print.

Water colors are something of an in-between. They are always framed under glass (they, too, are easily

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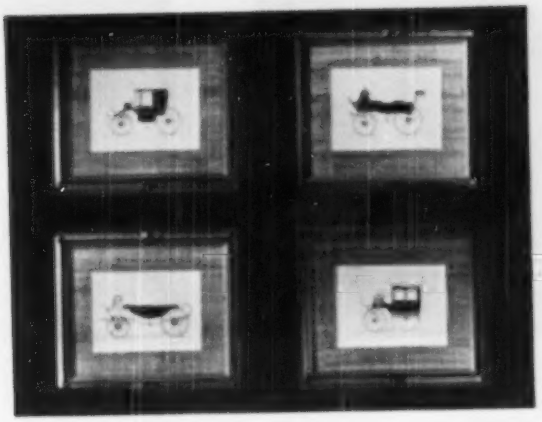


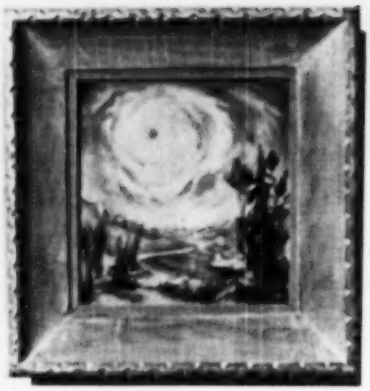
Above—In this instance, novel frames (leather covered) and heavily textured mats are effective because they complement the quaint old carriage prints.

Left—You can hardly go wrong in framing an etching or lithograph if you stick to a conventionally simple, narrow frame and a white or off-white mat.

Right—Because of its extensive light background, this particular engraving needs no mat. The light inner molding blends into the background, the outer one repeats a rich red in the picture.

Below—Matching double frames dramatize these prints by a contemporary artist and give unity to the grouping.

Large important water colors like this one are often framed without mats but they should always be protected by glass.



Oil paintings, both originals and reproductions, should be framed without mats or glass.

PICTURE FRAMES, *Continued*

damaged by moisture and dust), but whether or not a mat is used depends largely upon the size and importance of the water color. Small, light water colors usually call for fairly wide mats and moldings of moderate width, while the larger ones are treated more like oils or pastels—unmatted and framed with wide, simple moldings.

Colored mats have become very popular in recent years—particularly for prints—and if properly chosen they can be very effective. But the practice of using a mat in a strong color simply to strike an additional color note in the room, and without due regard to the picture itself, is still frowned on by most artists and competent framers. If the picture lends itself to matting in a definite color, all well and good; otherwise, it is best to stick to the more neutral tones.

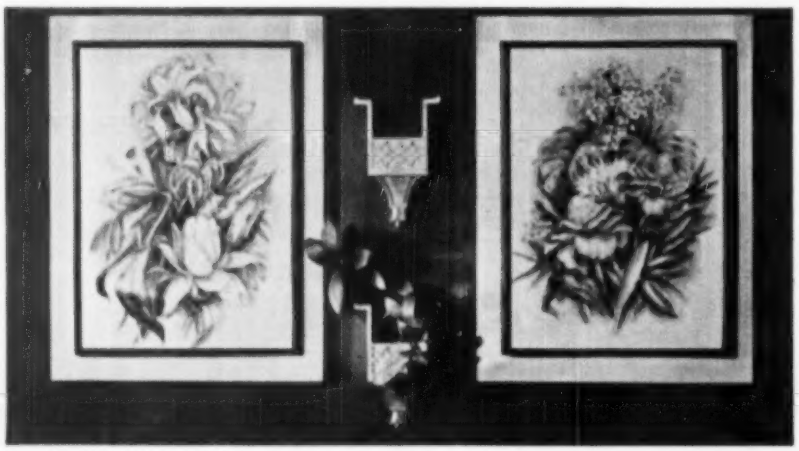
Oil paintings are not framed under glass because their surfaces are resistant to soil and grime. Reproductions of oils, mounted on heavy backing and coated with clear shellac, need no additional protection. Originals or reproductions of oils should never be matted, and frames for them are generally quite wide.

If you are fortunate enough to live in a community where there are professional picture framers—craftsmen who are willing to spend time and effort in toning and rubbing and mellowing frames to complement your pictures, you will find their work the most nearly perfect. Such artists—and they are artists in their own right—are none too common and are most generally found through decorators, local museums, or art groups.

More readily available are the picture-framing services of large stores or specialized framing-shops which carry wide selections of stock moldings (ready-finished moldings which are cut to specification) and matting materials. In using ready-made frames, be particularly careful of proportions, since most such frames are of standard sizes, and few prints or pictures are similarly standardized.

One outstanding exception to the scarcity of good ready-made frames is found in the framed reproductions available from various professional artists groups. When you buy a picture from such an organization you may be reasonably sure that it will be framed in excellent taste and with due consideration of the picture.

The choice of a picture, like the choice of household furnishings, is—or should be—a matter of personal taste. So when you find a picture to your liking and have it suitably framed, you can be pretty sure that it will fit in pleasantly with the other things you have selected for your house.



Unusual modern frames give these flower pieces (water colors) a three-dimensional effect.

It's an Idea ...

Photo by Peter Gowland

Matching Makes More Space

THIS small but thoroughly charming dinette presents an excellent example of what can be done to give distinction—and an impression of added size—to a tiny room. Four simple decorative devices combine to turn the trick:

1. Paper in a small provincial pattern was selected for the walls and a matching fabric is used for both curtains and upholstery. The neat over-all pattern is attractive but unobtrusive, where a bold design would be overpowering and a combination of two or more patterns would be distracting. The choice of a provincial floral design is good; informal treatment is usually best for the pint-size room. Matching wallpapers and fabrics, in a variety of designs, are produced by several manufacturers and are available through most department stores and decorative galleries.

2. The furniture is well chosen in relation to the size and traditional atmosphere of the room. The chairs are small, and the drop-leaf table, which will accommodate six when fully extended, occupies only a small amount of space when the leaves are lowered.

3. The few ornaments used are appropriate in both size and style (notice the small picture and the flower arrangement on the table). Too many ornaments, or even a few overly heavy ones, can easily clutter up a small room.

4. The simple window treatment also contributes to the effect of size. Only a valance is used at the shuttered window. The unfortunate location of the other window posed something of a problem, but this was solved by completely covering the window with sash curtains, giving an effect of unbroken wall space.

By GLADYS GARVIN DOUGHERTY

Indoor Gardening

Now, while there's not too much doing in the garden, is a grand time to concentrate on your house plants. They not only brighten things indoors but give you an opportunity to keep your green thumb in practice as well! HOLLAND'S booklet, Indoor Gardening, gives the "inside dope," including suggestions on preparing soil, watering, and other vital matters. This booklet and the thirteen additional ones listed below are available at only 10 cents a copy.

- ☐ Indoor Gardening
- ☐ Saintpaulias (African Violets)
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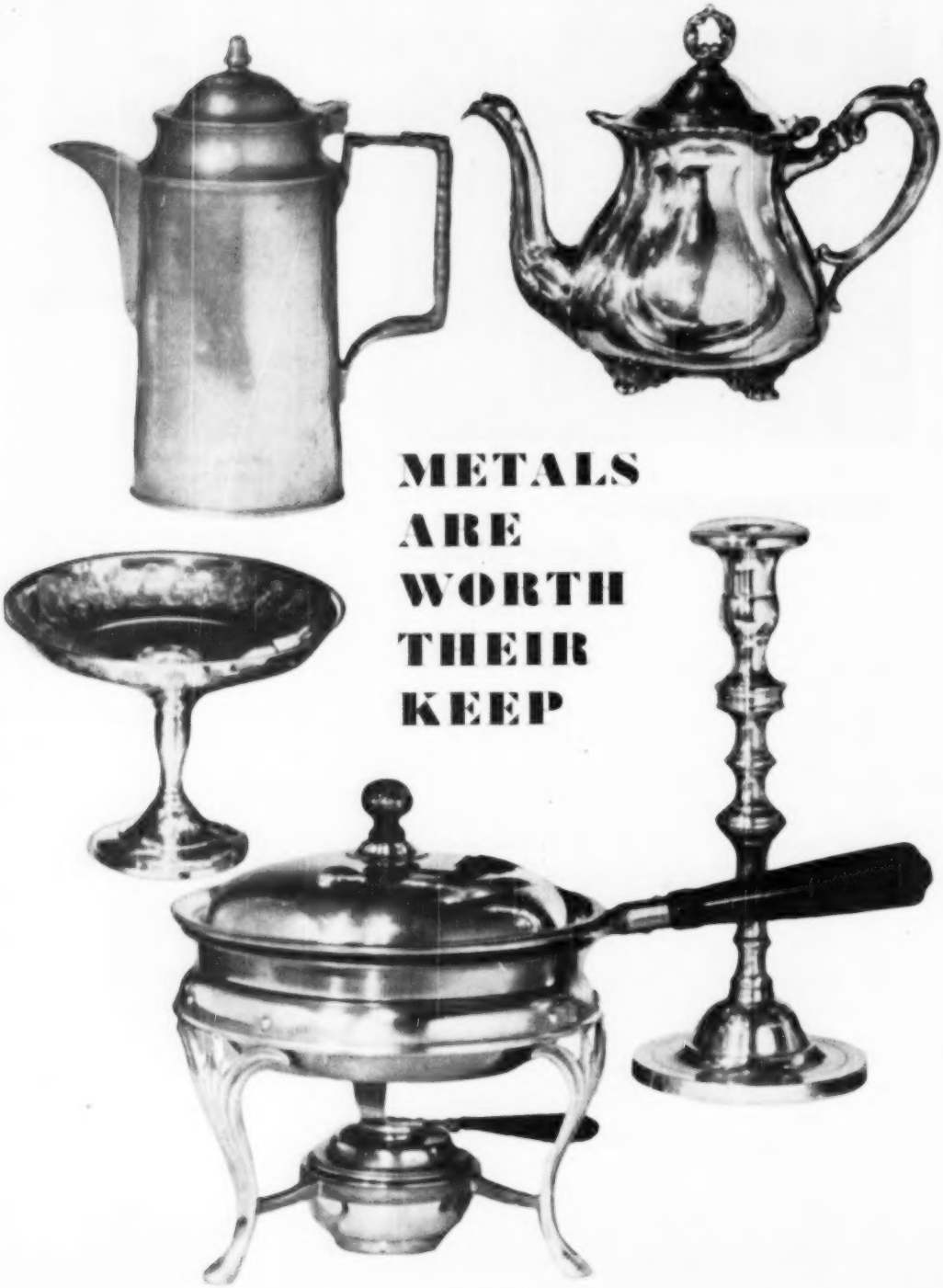

METALS
ARE
WORTH
THEIR
KEEP

Gleaming metals are a badge of the good housekeeper.

Here are some suggestions that make it easy to keep them that way

THERE is something about the gleam of well-cared-for metals that gives an air of gracious living to any home. The pieces themselves may be many or few, elaborate or simple; it is their lustre that accounts for much of their charm and reflects your pride in your home. Certainly, any piece worth owning is worth keeping in good condition. This undeniably takes a bit of doing, for there is no effortless method of cleaning that will bring the same beautiful results as hand polishing, but a little bit of know-how will lighten the job and add years to the life of metal objects.

First of all, use and enjoy them; it is only through regular use that they develop the desired patina, or lustre. If you do have to store extra pieces temporarily, make sure that they are clean and dry, and place them in a tarnish-proof chest or wrapper (available by the yard). Always clean metal pieces immediately after use and polish them at regular intervals. Handle them carefully (this is particularly important with lacquered pieces) to avoid denting and scarring. These general rules apply to all household metals, but there are specific methods of care recommended for each type.

SILVER

Reliable dipping solutions and chemically treated polishing cloths can be used for hurry-up jobs, but no method of cleaning silver is as rewarding as hand polishing with a good paste or liquid polish. First, wash the silver, then apply the polish with a soft cloth. On embossed pieces, use a rubber sponge or soft shaving brush to get down into the crevices. Then wash in hot, soapy water, rinse and dry. Pieces of silver that are lacquered should be cleaned according to the directions that come with them.

COPPER AND BRASS

Lacquered pieces (those that are covered with a thin, almost invisible coating that excludes the air) need not be polished—just rub them with a soft, damp cloth. When the lacquer begins to peel off, remove it completely with nail polish remover; rub the piece gently with very fine steel wool and soap, and then take it to a refinisher for a new lacquer job. If the piece is in very poor condition, leave the entire job of removing the lacquer and refinishing to a professional. He will give the piece an acid bath, polish, buff and relacquer it.

With use, unlacquered pieces acquire a lovely dull finish. Clean them with soap and water, then apply a good metal polish with a soft cloth and polish with a clean, soft cloth. Except in the case of serving pieces, leave the polish on, for it will protect the surface from oxidation. Remove stubborn tarnish by rubbing with jeweler's rouge or fine steel wool and soap; rinse, dry and apply polish. Metal fruit bowls and flower containers can be protected from tarnish by inner linings of waxed paper.

ALUMINUM

After each use, wash the utensil in hot, soapy water and rub it with a mild cleanser. Then rinse with clear, hot water and dry. Never use soda, lye, ammonia or any washing compound containing a strong alkali. To remove stains, rub briskly with fine steel wool and a mild cleanser. If this doesn't turn the trick, put a solution of two tablespoons vinegar (or cream of tartar) to a quart of water in the utensil and boil for a few minutes. Rinse and dry. Remove burned food by filling the utensil with warm water, boiling a few minutes and scraping with a clothespin or some other wooden scraper. Never use a knife or metal scraper.

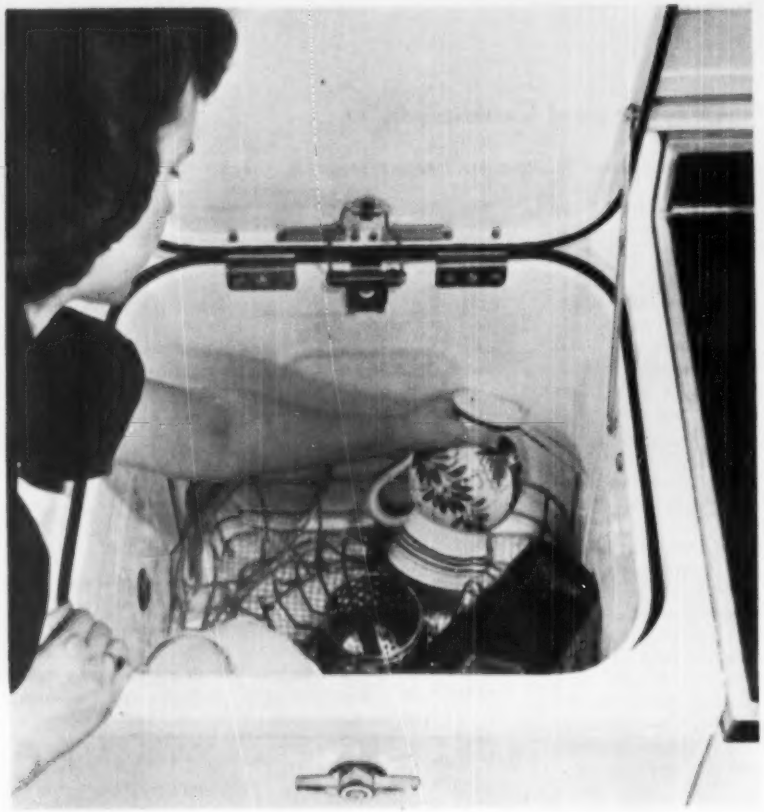
These general directions apply to spun and hammered, as well as plain, aluminum. When hammered aluminum needs a special cleaning job, polish it with a mild silver polish, using a soft brush or rubber sponge on crevices. Wash in hot, soapy water, rinse and dry.

PEWTER

Don't expect pewter to acquire the high polish of silver or brass, for it has a lovely, soft sheen peculiar to this metal. Keep the surface clean and polish it with one of the several preparations made especially for this purpose. Be sure the polish does not contain acid or any granular ingredient that might scratch the metal. Apply it with a soft cloth, then rub with a clean cloth. Unless the polish is one that leaves a greasy residue, rub in thick petroleum jelly with a soft cloth. Never use steel wool or an abrasive cleaner on pewter. Its surface is soft and will scratch easily.

CHROMIUM AND MONEL METAL

These metals require very little attention. Wash them with hot, soapy water and dry thoroughly. For a high sheen, apply a metal polish or a wax such as is used on glass; rub with a soft cloth.



Simply place scraped dishes in the rack and this G. E. dishwasher washes and rinses them at temperatures hotter than your hands could stand.

HOW TO enjoy

You can really delight in the food and the company when you don't have to worry about washing the dishes and disposing of the garbage

EVER since the invention of dishes, housewives—and the husbands and children who sometimes lend a hand in the kitchen—have indulged in wishful thinking about a world free from dishpans, dish towels and garbage pails. Some women even insist they can't enjoy a meal for the thought of the inevitable clean-up to follow. But paradoxically enough, now that mechanical dishwashers and garbage disposal units are a reality, many women dismiss them without a fair trial. Most of those who have bought them are loud in their praise, but some who have never tried them at all, or even shopped for them, forego them as impractical or as luxuries beyond their means. This is unfair, not only to the dishwashers but to the women themselves, because in doing it they pass up equipment that promises a blessed relief from one of the most monotonous of all household tasks.

So before you take a stand on the dishwasher subject, make a thorough first-hand investigation of prices, models and methods, and talk with neighbors who have been using them for some time.

In striking contrast to the time and effort it takes to wash dishes by hand, an automatic dishwasher requires only five to twenty minutes to do a complete

Right — This Westinghouse garbage disposer takes more than three quarts of kitchen waste at one time—a real convenience for any housewife.

3 MEALS A DAY

By CHRISTINE ROSE

service for four or six. All you have to do is to whisk away scraps and place the dishes and silver in the racks. The dishwasher does the rest—washes, rinses and dries. Pots and pans can be washed in the machine too, although burned or stuck-on food must first be removed by hand. If your family is small, the dishwasher may take dishes, pots and pans all in one load, but many homemakers with larger families find it necessary to do cooking utensils separately.

There's no need to fear that a dishwasher won't clean your dishes as well as you can clean them by hand. Dishwashers rely on three potent cleansing forces. The first is hot water. Dishwashers require water from a minimum temperature of 140° to a maximum of 160° F. Water cooler than 140° doesn't remove all the soil and grease, and water hotter than 160° is likely to cook the small food particles left on the dishes, making them stick. Because of the hot water, dishes come out steam-dried. One dishwasher (Hotpoint) dries dishes electrically. Sterling and plated silver should be dried with a cloth, but stainless steel knives, forks and spoons can be left to dry in the machine. The hot water and steam, or

(Continued on next page)

How to Enjoy Three Meals a Day

(Continued from preceding page)

the electric drying, also helps to check the spread of colds and other diseases.

The second cleansing agent is the detergent, used to soften food particles so that they are readily sluiced away by the water. It is also the thing that makes china and glassware come out of the dishwasher sparkling clean and free from the film and spots that are sometimes left by soap. The force of the swirling water itself acts as the third powerful cleansing agent.

Before you buy a dishwasher, take a look at your kitchen and check on the amount of space you have. You can buy a washer in a cabinet or as part of a complete sink unit. Or, you can buy the dishwasher mechanism alone and install it in your own cabinet.

Check on the wiring requirements and be sure the wiring in your house meets the needs (most dishwashers operate on AC current only). One make (Kaiser) needs no electric connection—water pressure does the job. Of course, with this type you must be sure the water pressure in your house is strong enough. If not, it will be necessary to have a booster pump installed.

Dishwashers require connections to the hot and cold water supply and to the drainage system. Some manufacturers have simplified the drainage system, making it practical to locate a machine almost anywhere in the kitchen. One model (Apex) has a built-in heating unit to insure proper water temperature.

Keep a check for several days on the number of dishes your family uses at each meal (you'll probably be all the more eager to start shopping when you are confronted by actual figures on the number of dishes you wash in a day!). Then compare your findings with the number that can be handled by the model you are considering. If it will be necessary to run the dishwasher twice or more after each meal, then consider the amount of hot water the machine uses for each load. This varies from four to eight gallons.

Proper installation is important, and it is a good idea to have your house checked so that you will know in advance what the installation charges will be. Have the dealer demonstrate

Hotpoint's new dishwasher opens from the front and features an electrical drying device. This model washes and rinses five dozen dishes, plus the silverware a good-sized family will use for one meal.

The Thor Automagic Convertible is two machines in one. With a quick change of tubs, you can wash and rinse either clothes or dishes. In this model, each operation is controlled manually.

the operation of the machine and ask for the instruction booklet. Find out if the manufacturer recommends a particular detergent and if so, plan to use that detergent according to directions.

GARBAGE DISPOSERS

One look at a garbage pail after mealtime and it's easy to understand why the garbage disposer is becoming an important item in the kitchen today. How much more convenient it is to get rid of food waste before it becomes garbage. Just toss the waste into the sink opening. The disposer grinds it and sends it down the drain. That's the clean, as well as the easy, way to do it—no messy garbage cans to invite decay, insects and diseases.

Everything goes down the drain except glass, string, rubber, metal and crockery. The disposer will even take small bones, fruit pits, potato peelings, coffee grounds and corn cobs. You don't have to worry about clogging the unit; the scouring action of the pulverized waste is good for the drain and makes it run even better.

It is not necessary to buy a brand new sink in order to have a garbage disposer. It is usually possible to install a unit in any sink with a drain opening that measures from 3½ to 4 inches in diameter.

Before you decide to buy a disposer, find out if one is permitted in your town. In some communities the installation is forbidden —a ruling that is outdated and in most cases has very little sound reasoning to back it up. Once the question of a municipal ordinance is settled, there are a few other points to consider. Disposers usually operate on AC current only, so be sure to find out if the wiring in your house meets this requirement. Have both the wiring and plumbing checked. There must be a connection to the sink drain pipe leading to the sewer system. Inquire about installation charges, for they vary from place to place. And, as in buying any piece of equipment, always ask for an instruction booklet and follow it to the letter. The brief time you spend in studying the instructions is well invested, for it will bring you lasting returns in satisfactory service.

The new automatic waste disposer by Mullins (the makers of Youngstown kitchens) grinds kitchen refuse into fine particles and swirls them down the drain.

General Electric offers a plan for installing three time-saving devices that will lighten the load of kitchen work. The automatic dishwasher is combined with a modern cabinet sink, which leaves adequate space for the installation of a G. E. garbage disposal unit as well.

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THIS *for* THAT

Cake Cut-Outs . . . Even though you are not a cake baker, you can very easily satisfy that urge to decorate a cake for the holidays. Buy an unfrosted cake and cover it with your favorite icing. Then cut holly leaves from thin slices of candied citron and, using "red hots" for berries, make a wreath or other holly design on top of the cake before the icing is set. Your latent artistic abilities will amaze you.—Miss E. R.

Lintless Spotting . . When removing spots from dark garments, I always apply the cleaning fluid or tepid soap solution with a piece of old nylon stocking. It is excellent for this purpose as it leaves no lint.—Mrs. M. E. S.

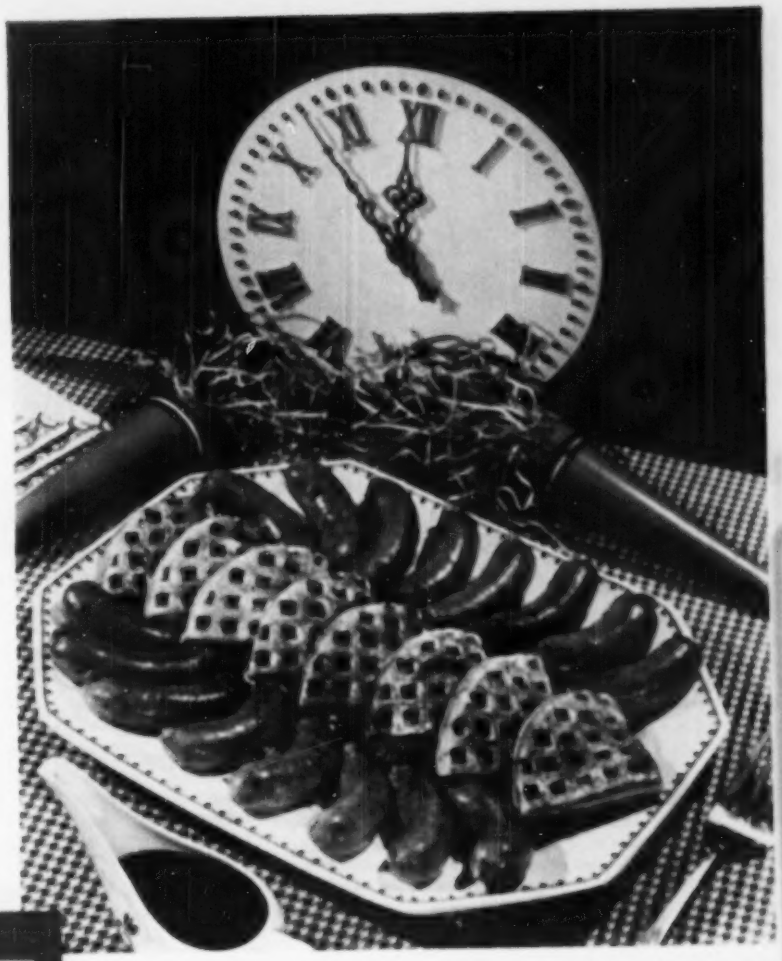
Can You Tie This? . . . . . When making an apron with strings that tie at the waist, make one string about twelve inches long and the other long enough to fit across the back and tie at the side. Put the short string on the left or right according to whether you are left- or right-handed. If you are making the apron for an elderly lady, she will doubly appreciate your thoughtfulness.—Mrs. J. A. H.

Saintpaulia Collar . . . . . As every fancier of Saintpaulias (African Violets) knows, the leaves of this plant will soon die if the stems are permitted to touch the edge of the pot. My happy solution for this problem is to cut a slit in a paper lace doily, remove and discard the center and slip the doily under the leaves of the plant, collar fashion. It gives protection and at the same time creates a charming nosegay effect.—Mrs. H. A. C.

A Word to the Wise . . . . . Keep a small scratch-pad and a paper of pins nearby when you do your ironing. Then when you discover a ripped seam, a missing button or two, or a hole that calls for a patch, make a note of the repair work to be done and pin it to the garment. Sometimes these little things are overlooked after the garment is ironed and put away, and it takes only a second to dash off this little refresher for your memory. —Mrs. F. L.

Lunchbox Shelf . . . I reduce lunch-making time almost in half by reserving one kitchen shelf for lunch-box items only. It contains a large spoon, a sharp knife, waxed paper, cellophane tape for sealing, small cardboard containers, forks, spoons and napkins. I also keep sandwich spread, crackers and jelly on it—everything that need not be refrigerated. I sometimes make the sandwiches the night before and keep them in the refrigerator over night. It's really amazing how just a little planning minimizes the work.—Mrs. E. H. E.

Contributions to this department are invited from all HOLLAND'S readers. For each original hint printed, a one-year subscription to HOLLAND'S will be given. A card will be sent to notify you in case of acceptance, but no manuscript will be acknowledged or returned. Address: This for That Department, HOLLAND'S, Dallas 2, Texas.



Eating Out the Old Year

Good food and good friends are the perfect combination to keep you company while you watch the old year out. Whether you are inviting your guests to spend the evening or to drop in late for a midnight snack, a buffet supper is the happy answer to the food question. Most of the dishes can be prepared well in advance and served with a minimum of bother, leaving you free to join in the fun.

The following menus and recipes have been planned with an eye on the budget as well as the clock, and you will find them appropriate for numerous other informal occasions throughout the New Year. Just one word of warning—prepare an ample quantity of each dish, for your guests will be going back for seconds.

(Continued on next page)

Hors d'Oeuvres
Canapes
Hot Spicy Punch
Chocolate Popcorn Balls

Eating Out the Old Year, *Continued*

HORS D'OEUVRES

Arrange relishes and appetizers attractively on toothpicks and stick into a head of cauliflower. Use sweet midget gherkins, cross-cut pickles, pickled onions, stuffed olives, green olives, ripe olives, bits of cheese, cocktail sausages and shrimp.

CANAPES

Spread sandwich mixtures on bread and cut into fancy shapes. Also spread slices of salami with cream cheese seasoned with Worcestershire sauce. Roll each slice into cornucopia shape and secure with a toothpick. Shrimp paste, ham salad, cream cheese, egg and anchovy paste, garlic butter and parmesan butter all make delicious canape spreads.

HOT SPICY PUNCH

1 11-oz. can condensed cream of tomato soup
1 beef bouillon cube
1 stick cinnamon
6 whole cloves
6 whole allspice

Dilute soup with an equal amount of water. Add other ingredients, bring to a boil and simmer for 5 minutes; strain. Serve hot, garnished with lemon slices. Serves 4 or 5.

CHOCOLATE POPCORN BALLS

¾ cup sugar
¼ cup light corn syrup
½ cup water
3 tbsp. cocoa
3 tbsp. butter or margarine
1½ qt. popped corn

Combine sugar, corn syrup and water in a saucepan. Mix well. Cook slowly to firm ball stage (243° F.). Cream cocoa with butter, add syrup gradually and stir until well mixed. Pour over lightly salted corn and

Jellied Veal Ring
Potato Salad
Tomato and Cucumber Slices
Hot Cheese Biscuits
Jam
Coffee

HAM AND EGG SURPRISE
TOMATO SAUCE
WILTED SPINACH SALAD
TRAY OF RELISHES
TOASTED FRENCH BREAD
TRAY OF COOKIES
HOT SPICED TEA

stir until each grain is coated. Form into balls or turn out on a greased baking pan and separate the grains. Serves 6 to 8.

SKEWERED LAMB

1 lb. boned lamb shoulder, cut in 1-inch cubes
½ cup salad oil
½ cup malt vinegar
2 bay leaves
1 tsp. salt
⅛ tsp. pepper
½ tsp. paprika
½ cup finely chopped onion
1 clove garlic, crushed

Combine all ingredients except meat and heat to the boiling point. Cool. Marinate meat cubes in this dressing overnight, or about 24 hours. Drain meat on absorbent paper and place on skewers, alternating with tomato sections, tiny onions or mushrooms. Broil under a hot broiler 20 minutes, turning to brown all sides. Serve hot on a large platter garnished with slices of dill pickle or sprigs of parsley.

TART MINT SALAD

1 head lettuce
3 ripe tomatoes
½ cup salad oil
¼ cup cider vinegar
½ tsp. salt
¼ tsp. paprika
2 drops mint flavoring, or ½ tsp. chopped fresh mint leaves

Cut lettuce and tomatoes in wedges. Blend other ingredients together. Toss vegetables in salad dressing, then chill for 10 minutes. Serve in a large wooden or glass salad bowl.

JELLIED VEAL RING

1 veal knuckle
2 lb. diced veal shoulder
1 bay leaf
2 cloves
2 tsp. salt
¼ tsp. pepper
3 qt. water
1 slice onion
1 stalk celery
2 tsp. Worcestershire sauce

(Continued on page 48)

SKEWERED LAMB
CREAMED PEAS IN PASTRY SHELLS
TART MINT SALAD
TOASTED ROLLS
FRUIT
COFFEE
NUTS

What Goes with Soup

A SOUP accompaniment does for the soup what a smart hat does for a costume—completes and enhances it. And just as there is the right hat for each costume, so is there the appropriate accompaniment for each type of soup.

Some soups are practically a meal in themselves, and others are perfect for extending a rather scant meal, but whichever you choose to add interest to your menu and to appease appetites sharpened by cold weather, serve it with a suitable accompaniment.

For those who love corn bread there are hush puppies to serve with lentil soup topped with crisp bacon and diced onions—a meal in its own right. Toasted tortillas give black bean soup or corn chowder a new lease on the appetite, and noodles and dumplings are old favorites but always good in soup. For top interest there are croutons, plain or flavored with herbs or cheese. And if you have never tried puffed crackers or cheese flavored popcorn as crisp, crunchy side snacks with the soup course, you are due for a pleasant surprise.

Here are recipes for a number of accompaniments designed to make a good soup super:

Shrimp Bisque and Lemon Butter Croutons

TOASTED ONION CRACKERS

1/4 cup margarine
12 double soda crackers
1/4 tsp. finely grated onion

Combine margarine and grated onion and spread on crackers. Toast under a preheated broiler. Serve with any chowder.

HERB CROUTONS

3 tbsp. butter or margarine
1/8 tsp. onion salt
1/8 tsp. celery salt
3 cups soft bread cubes cut 1/2 inch

Melt butter in skillet, add bread cubes and toss lightly until brown. Sprinkle with onion salt and celery salt. Stir until all sides of croutons are seasoned. Float croutons on top of any cream soup.

BAKED SMOKED TURKEY CANAPES

2 cups flour
3 tsp. baking powder
1/2 tsp. salt
1/4 cup shortening
3/4 cup milk
1 4-oz. can smoked turkey pate

Sift dry ingredients together. Cut in shortening with a fork, then add milk, stirring quickly until a soft dough is formed. Place on a lightly floured board and roll into a rectangle 1/4-inch thick. Spread with turkey pate and roll as for jelly roll. Cut in 1-inch slices, place cut side down in a well-greased baking dish and bake at 375° F. about 12 minutes. Serve with consomme or bouillon. Makes 24 small canapes.

LEMON BUTTER CROUTONS

1 tbsp. soft butter or margarine
1 tsp. lemon juice
1 tsp. grated lemon rind
2 slices enriched bread

Combine butter, lemon juice and rind. Toast bread on one side, then spread lemon and butter on untoasted side. Toast under a preheated broiler until golden brown. Cut in 1/2-inch cubes and serve with fish chowders or bisques.

CHEESE-FLAVORED POPCORN

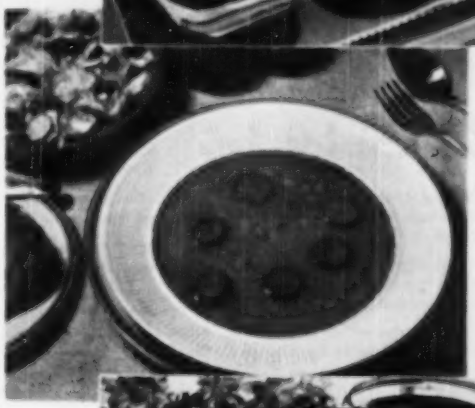
1 qt. popped corn
1/4 cup salad oil
1/4 tsp. salt
1/4 cup grated American or Parmesan cheese

Spread freshly popped corn in a flat pan. Place in the oven, set at 275° F. to keep hot and crisp. Melt cheese in salad oil and add salt. Pour cheese mixture over popcorn, stirring until every kernel is cheese flavored. Serve with cream of tomato or cream of pea soup.

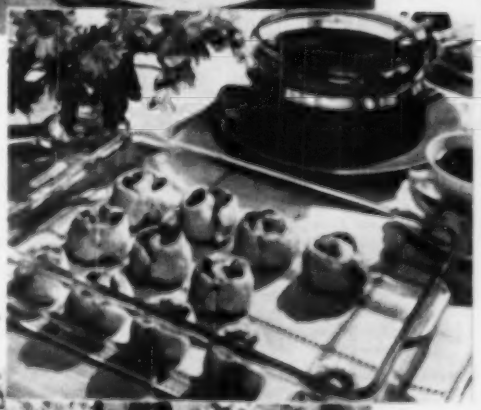
PUFFED CRACKERS

Soak soda crackers in ice water for 5 to 10 minutes. Carefully drain, then dot with butter. Sprinkle with paprika and bake at 450° F. until puffed and brown. Serve with any soup.

Herb Croutons with a Vegetable Soup

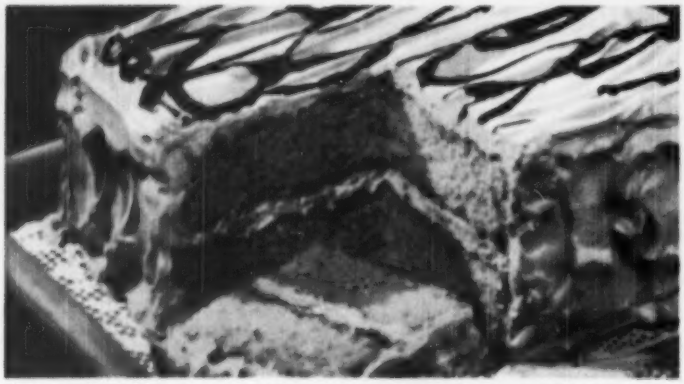


Wiener Circles with Bean Soup



Smoked Turkey Canapes with Bouillon

Cheese Popcorn with a Cream Soup



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HAPPY DAY SPICE CAKE

Preparations. Have the shortening at room temperature. Line bottom of 13x9x2-inch pan with paper; grease. Start oven for moderate heat (375° F.). Sift flour once before measuring.

Measure into sifter:

2¼ cups sifted Swans Down Cake Flour
3 teaspoons Calumet Baking Powder
1 teaspoon salt
1 teaspoon cinnamon
½ teaspoon cloves
¼ teaspoon allspice
1½ cups sugar

Measure into mixing bowl:

½ cup shortening
1 tablespoon molasses

Measure into cup:

*Milk (see below for amount)
1 teaspoon vanilla

Have ready:

2 eggs, unbeaten

*With butter, margarine, or lard, use ⅞ cup milk. With vegetable or any other shortening, use 1 cup milk.

Now—the "Mix-Easy" Part! (Mix by hand or at a low speed of electric mixer.) Stir shortening and molasses mixture until shortening is softened. Sift in dry ingredients. Add ¾ cup of the milk and mix until all flour is dampened. Then *beat 2 minutes.* Add eggs and remaining milk and *beat 1 minute* longer. (Count only actual beating time. Or count beating strokes. Allow about 150 full strokes per minute. Scrape bowl and spoon often.)

Baking. Turn batter into pan. Bake in moderate oven (375° F.) 35 to 40 minutes. Cool. Then cut cake in half.

This cake may also be baked in two 9-inch layer pans, which have been lined on bottoms with paper, then greased. Bake in moderate oven (375° F.) 25 to 30 min.

Frosting. Prepare your favorite sea foam frosting, using 1 egg white for the 13x9x2-inch cake and 2 egg whites for the 9-inch layer cake. Spread frosting between layers and on top and sides of cake. Decorate with chocolate "ribbons," made by melting ½ square Baker's Unsweetened Chocolate with ½ teaspoon butter and pouring from a teaspoon.

(All measurements are level.)

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FOOD IDEAS from the EXPERTS

Macaroni-Hamburger Creole

1 pkg. Skinner's macaroni*
3 large onions, sliced thin
3 cups strained tomatoes
1 lb. hamburger
1 green pepper, chopped fine
1 tsp. salt
¼ tsp. pepper

Cook the macaroni in 3 quarts boiling water, with 1 teaspooon salt added, until tender. Drain but do not blanch. Fry the hamburger and onions in bacon drippings until nicely browned. Add the macaroni and fry 5 minutes longer. Combine the strained tomato, green pepper, salt and pepper and simmer for 10 minutes. Add to the macaroni mixture and brown in the oven for 20 minutes.

*Recipe courtesy Skinner's

Chocolate Popcorn Pudding

¼ cup cocoa
¼ cup sugar
½ tsp. salt
½ cup water
2½ cups milk
2 eggs, separated
2 cups freshly popped Jolly Time pop corn, ground*
2 tbsp. butter or margarine

Combine cocoa, sugar, salt and water in saucepan. Cook about 5 minutes to form paste. Stir in milk. Add popped corn, egg yolks (which have been beaten), and butter. Pour into a greased casserole and place in a pan of hot water. Bake in a moderate oven (350° F.) 1 hour. Cover with meringue made by beating egg whites with 4 tablespoons sugar. Return to oven to brown. Serve while warm.

*Recipe courtesy Jolly Time Pop Corn

Mexican Spaghetti

½ cup cooked ham
1 medium green pepper, chopped
1 small onion, chopped
½ lb. Ronco Spaghetti*

Brown ham, chopped pepper and onion in a small amount of butter or ham fat. Add the cooked spaghetti and allow to cook slowly until the spaghetti is thoroughly heated.

*Recipe courtesy Ronco

Mississippi Pecan Pie

1 cup dark corn syrup or cane syrup
⅔ cup sugar
3 eggs, slightly beaten
3 tbsp. butter
1 tsp. vanilla
1 cup pecans, coarsely broken
Unbaked Calumet pastry*

Line 9-inch pie plate with pastry rolled ⅛ inch thick, allowing pastry to extend 1 inch beyond edge. Fold edge back to form standing rim and flute with fingers. Boil syrup and sugar together about 2 minutes. Pour slowly over eggs, stirring well. Add butter, vanilla and nuts. Turn into pie shell. Bake in moderate oven (350° F.) about 50 minutes, or until done.

*Recipe courtesy Calumet

SWEET POTATO SPECIALS

OF ALL the vegetables dubbed typically Southern, the sweet potato reigns supreme whether it is baked, boiled, candied or mashed. And whether we use it as a vegetable or make it into a pudding or pie to be served as a dessert, most of us eat and enjoy it primarily for its delicious flavor and its eye appeal.

But the sweet potato's virtues are more than skin and flavor deep, for it has the important nutritional qualities common to most yellow vegetables. It is rich in vitamin A, carbohydrates and a number of essential minerals.

Most of us are familiar with the usual forms of this vegetable that is such a popular and important food on the Southern menu, so the following recipes have been designed to make a special dish of an old favorite:

FRENCH FRIED SWEET POTATOES

6 medium sweet potatoes
1 pint cooking oil
Confectioners' sugar

Peel potatoes and cut into eighths. Drop in hot oil (400° F. by a thermometer) and fry until delicately browned. Drain on brown paper. Sprinkle with confectioners' sugar or salt.

SWEET POTATOES WITH ORANGE SAUCE

6 medium sweet potatoes
¼ cup margarine or butter
½ cup brown sugar
½ cup orange juice
Chopped parsley

Peel potatoes, cut in quarters and boil or steam until tender; let cool. Dice potatoes in ½-inch cubes and place in casserole. Pour sugar, orange juice and margarine mixture over potatoes and bake in a slow oven until potatoes are hot. Serve sprinkled with parsley.

(Continued on next page)

J. M. Lawrence, 307 Pecan St., Sweetwater, Texas, who has been handling Skinner's Macaroni for 17 years, says:

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GREAT WESTERN HATCHERY, Box 68, Salina, Kans.

(Continued from page 45)

SWEET POTATO AND PINEAPPLE SOUFFLE

- 3 cups mashed sweet potatoes
- 3 tbsp. margarine or butter
- ½ cup cream
- ½ tsp. salt
- 2 eggs, separated
- 2 tsp. lemon juice
- ½ cup crushed pineapple, drained

Cook potatoes in jackets until tender; peel and mash. Add margarine, cream, salt and egg yolks. Beat well, then add lemon juice and pineapple. Beat egg whites until stiff and fold into potatoes. Bake in an oiled casserole for 1 hour at 325° F.

DE LUXE SWEET POTATO PIE

- 2 cups mashed sweet potatoes
- 1 cup top milk
- 3 eggs, separated
- ¾ cup sugar
- ¼ cup butter or margarine
- Juice and rind of 1 lemon
- ¼ tsp. salt
- ¼ tsp. each cinnamon, nutmeg and allspice

Scald milk and add to potatoes. Add melted margarine, salt, sugar, lemon juice, spices and the slightly beaten egg yolks. Fold in stiffly beaten egg whites. Pour into an unbaked 9-inch pastry shell. Bake at 425° F. for 10 minutes, reduce heat to 350° F. and continue baking until filling is firm—about 30 minutes.

SWEET POTATOES WITH HONEY

- 6 medium sweet potatoes
- 1 cup honey
- Juice and rind of 1 orange
- 1 tsp. salt

Parboil potatoes, quarter and arrange in oiled casserole. Mix other ingredients and pour over potatoes. Bake at 350° F. for 20 minutes.

SWEET POTATO PONE

- 3 cups grated raw sweet potato
- ½ cup brown sugar
- 2 eggs, beaten
- 1¾ cups milk
- 3 tbsp. butter or margarine
- ½ tsp. cinnamon
- ¼ tsp. cloves, nutmeg and allspice

Pare and grate raw potatoes. Add all ingredients and turn into an oiled shallow baking dish and bake at 350° F. for 1 hour. Serve for dessert. Or pile into prepared orange cups, top with a marshmallow and bake until marshmallow is brown.

SWEET POTATO SURPRISE

- 2 cups mashed sweet potatoes, no liquid added
- ¼ tsp. cinnamon and nutmeg
- ½ tsp. salt
- 1 egg, beaten
- Grated rind of 1 orange
- 8 marshmallows
- Cornflakes

Add spices, salt and rind to potatoes. Chill, then shape into balls with a marshmallow in the center. Dip in egg, roll in slightly crushed cornflakes and fry in deep fat until golden brown. Drain on paper.

Holland's SOUTHERN KITCHEN

Cheese Suzette Dessert

(Illustrated below)

1 cup cold water
½ tsp. salt
3 tbsp. sugar
2 eggs, well beaten
1 cup flour, unsifted
¼ tsp. baking powder

Combine the water, salt, sugar and eggs. Mix and sift the flour and baking powder and add slowly, beating until smooth. Cover the bottom of a heated, greased iron pan with a thin layer of batter. Fry on one side only, just until the cake blisters. Turn out on a board and repeat.

CHEESE FILLING

1½ cups dry cottage cheese
1 egg
¼ cup honey
¼ tsp. salt
¼ tsp. cinnamon

Mix all the ingredients together and place a spoonful in the center of each cake. Fold over opposite sides to form a square. Fry in hot fat until golden brown. Serve with sour cream or confectioners' sugar.

Cornpatch Casserole

1 No. 2 can cream style corn
3 eggs, beaten
1 cup tomatoes
3 tbsp. chopped onion
¼ cup thinly sliced celery
2 tsp. salt
⅛ tsp. pepper
2 slices crisp buttered toast

Mix half the corn with the eggs, onion, celery, tomatoes, salt and pepper. Add the toast, cut in ½-inch squares. Turn into a greased casserole and bake in a moderate oven (325° F.) about 45 minutes. Heat the remaining corn, season and spread over the casserole. Serve with broiled sausage.—Mrs. J. G.

Chipped Ham Biscuits

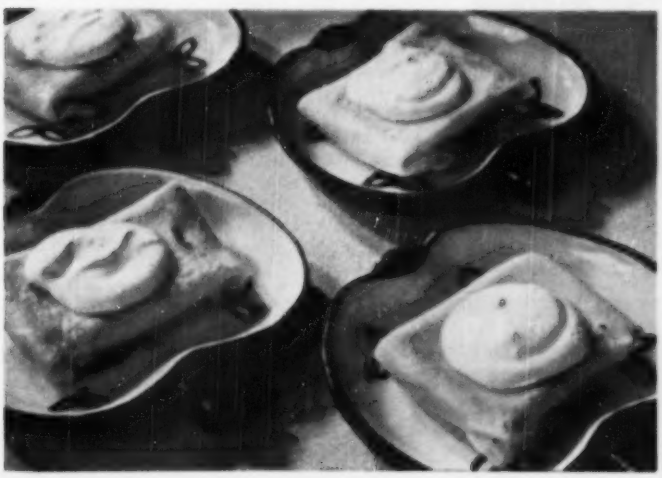
2 cups flour
½ tsp. salt
3 tsp. baking powder
4 tbsp. shortening
½ cup chipped cooked ham
About 1 cup milk

Sift the flour, measure and sift again with the salt and baking powder. Cut in the shortening. Add the chipped ham and enough milk to make a soft dough. Drop by spoonfuls on a greased baking sheet and bake in a hot oven (450° F.) for 15 minutes. Serve hot.—Mrs. N. W. W.

Nut Crunch

1¼ cups butter
2¼ cups sugar
½ cup water
½ tsp. salt
½ cup nuts, chopped fine
1 tsp. soda
1½ cups nuts, broken
½ lb. milk chocolate

Combine first 4 ingredients and bring slowly to a boil. Boil to 290° F. Mix soda with broken pecans; add to candy, stirring only enough to mix. Pour into buttered pan to about ⅛-inch thickness. Mark into squares. When nearly cool, cover top with thin layer of melted chocolate and sprinkle with ½ cup finely chopped nuts.—Mrs. F. M.



Cheese Suzettes (recipe above) are a good looking as well as a tasty dessert.

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Eating Out the Old Year

(Continued from page 41)

Have knuckle cut in 3 or 4 places. Combine with diced veal shoulder, bay leaf, cloves, salt and pepper. Add water, bring to a boil, then reduce heat and simmer, covered, for 2 hours or until meat falls from bone. Remove all meat and strain broth. Put meat, onion and celery through food chopper, using medium blade. Cook meat stock down until it measures about 2 cups. Add meat and Worcestershire sauce and pack into a greased 10-inch ring mold. Chill until firm. Serve with potato salad in center.

CHEESE BISCUITS

- 2 cups flour
- 5 tsp. baking powder
- ¼ cup shortening
- 1 cup milk
- ¾ tsp. salt
- 1 cup grated cheese

Sift dry ingredients together, then work in shortening with a fork. Stir in cheese, add milk and mix quickly. Roll to ¼-inch thickness and cut with a 2-inch cutter. Brush with melted fat and bake at 450° F. for 12 to 15 minutes. Makes about 25.

HAM AND EGG SURPRISE

- ½ cup dry bread crumbs
- ½ cup milk
- 1 cup ground baked ham
- ½ tsp. prepared mustard
- ¼ tsp. pepper
- 1 egg, beaten
- 6 hard-cooked eggs

Mix crumbs and milk in a saucepan. Heat slowly, stirring into a paste. Remove from heat, add ham, mustard, pepper and beaten egg, mixing well. Shell hard-cooked eggs and mold the meat mixture around each egg until it is completely covered. Fry in deep hot fat until browned. Drain on absorbent paper. Serve with tomato sauce.

TOMATO SAUCE

- 2 tbsp. chopped onion
- 2 tbsp. butter or margarine
- 1 tbsp. flour
- 1 11-oz. can condensed cream of tomato soup
- ¼ tsp. Worcestershire sauce

Saute onion in butter. Add flour and blend well. Gradually add soup, then remaining ingredients. Slowly bring to a boil, stirring constantly.

WILTED SPINACH SALAD

- 1 lb. fresh spinach
- 6 slices bacon
- 2½ tbsp. vinegar
- 2 tbsp. water
- ½ tbsp. sugar
- ½ tsp. salt
- 2 hard-cooked eggs

Wash spinach, drain and dry on paper towel. Cut in ½-inch pieces. Fry bacon and chop fine. Heat bacon fat, vinegar, water, sugar and salt to boiling. Pour over spinach. Add chopped bacon and eggs and toss lightly. Serves 6.

How to Use DRIED MILK

Dried skimmed milk, now available in grocery stores, is a handy product to keep on the emergency shelf for use when you run out of fresh or canned milk or when the refrigerator is on the blink. It is economical, too, because it gives you most of the nutrients present in whole milk—and for less money. The high quality proteins, minerals, and the B vitamins are all there; even though the vitamin A is removed with the butter fat.

STORAGE:

The usual package contains sufficient powder to make two quarts of skimmed milk. When the package is opened, remove the contents and store in a tightly covered container in a cool dry place. The milk powder readily absorbs other flavors and will lump when exposed to air for a long period of time.

WHEN TO USE:

Use in any recipe that requires milk. Mix the powder with the correct amount of water and use exactly as you do fresh milk, adding fat in the proportion given below. Use for cream soups, white sauces, milk gravies, puddings, breads, pies, cakes, cookies and hot chocolate.

PROPORTIONS:

Milk Powder	Water	Yield	Add Butter or Margarine
¼ cup	1 cup	1 cup	2 teaspoons
½ cup	1 pint	1 pint	1½ tablespoons
1 cup	1 quart	1 quart	3 tablespoons

Omit the fat when the whole milk powder is used instead of skimmed milk powder.

HOW TO MIX:

Pour half of the water into mixing bowl.

Measure and sift milk over surface of water.

Whip and stir milk mixture until smooth.

Add remaining water, stir and pour into jar.

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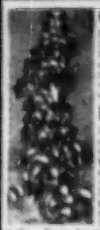
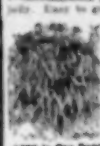


Climbing Tomato

New Vine Peach



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Like Father, Like Son

(Continued from page 24)

of walnut from a tree on Lookout Mountain.

Next door, the Miles, Senior, have combined pine paneling with Victorian furniture in an equally charming and comfortable home. Three years ago they left their old home and built a small house on the lot adjoining their son's. Their particular pride and joy is the living room and the outdoor terrace opening from it. A large fireplace in this outdoor room makes late dinners on the terrace popular throughout the warm months. Doors open onto it from the bedrooms, the kitchen, and living room. Mr. Miles laid the marble slabs of the terrace in dry concrete—and boasts that there isn't a single crack in the whole thing!

The Miles—all five of them—enjoy both homes. In blonde, four-year-old Charlotte, the four adults have a vital common interest—and there is room in both houses for the expression of her developing interests. Recently they redecorated her room. Along one wall her father built storage shelves for her dolls, books and records. Another side of the room is decorated with mounted wooden figures from her favorite nursery rhymes. The handsome hobby horse which her father made for her when she was two has grown with her. She gladly demonstrates its many unusual accomplishments—the trot and the walk, as well as the traditional rocking movement. She is especially proud of the Scotch plaid saddle blanket, the saddle, and the leather covering that makes her horse so easy to clean. Her mother is pleased by the fact that it limits the range of Charlotte's "travels" and that it can be adjusted in height as the child grows.

Even better than the room decorated just for her is the sensible attitude which all the Miles take toward the child. She shares all the family's activities as long as they do not interfere with bedtime or some other necessary childhood ritual. The poise and self-control which she gains from this security and understanding are evident even to the most casual visitor.

We are willing to hazard a guess that, twenty years from now, there will be another pine-paneled living room somewhere, filled with Miles treasures. And more than likely some young friend will say, as he sits in his easy chair, "Charlotte, this house has more charm per inch than any place I ever saw—and what's more, it's so livable!"

In this dining room a vine, rooted in a bowl attached to the light fixture, lessens the severity of the beamed ceiling and adds to the informal charm of the whole room.

By
BEN ARTHUR DAVIS

Plantings---
a part of the decorative plan

A joy to the decorator as well as the gardener, plants add life and interest to many types of interiors

EVEN in the South, where outdoor gardening is a year-round activity, indoor plantings add much to the attractiveness of our homes, especially during the winter months. But it is only in recent years that we have begun to realize the value of plants as an integral part of the decorative plan and to utilize them to full advantage inside the house.

Well selected and properly employed, plants can soften harsh lines, screen awkward areas, help to carry out a color scheme, or serve as stand-ins for ornaments or even small pieces of furniture yet to be acquired. If you still haven't found, or can't afford, exactly the mirror or picture you want for a wall spot, a good-looking wall planter filled with greenery will relieve the blankness—attractively and inexpensively. Or a small plant can be used as a temporary stopgap for that wall niche or spot in the bookshelves where you hope one day to put a handsome figurine. A climbing vine can even take the place of draperies at the windows.

Choosing plants for interior use involves many of the same considerations that come up in selecting ma-

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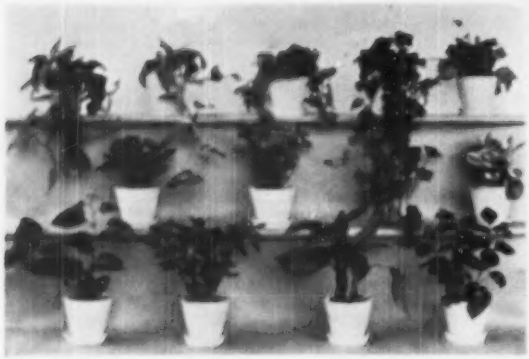


Left—A collection of small plants, displayed on wood or glass shelves, forms an interesting indoor garden. Simple matched pots give unity to the arrangement and do not distract attention from the plants.

Above—A few pots of ivy, pothos or philodendron, placed in the windows or on wall brackets, do a lot to make the kitchen a brighter, more pleasant place to work in.

Left—The handsome wall planter above the mantel and the heavy-foliaged plants used as a screen make this fireplace a real center of interest even when not in use.

PLANTINGS, ***Continued***

terial for landscape use. We must consider not only the beauty of each plant and its fitness for the particular spot it will occupy, but how it will look in relation to the entire room. Too, we must consider the individual preference of the plant for the sun or shade.

Because most plants prefer at least a little light, windows are a particularly good spot for indoor plantings. A draping of airy foliage will soften the lines of the window and, in an informal room, can take the place of curtains or draperies.

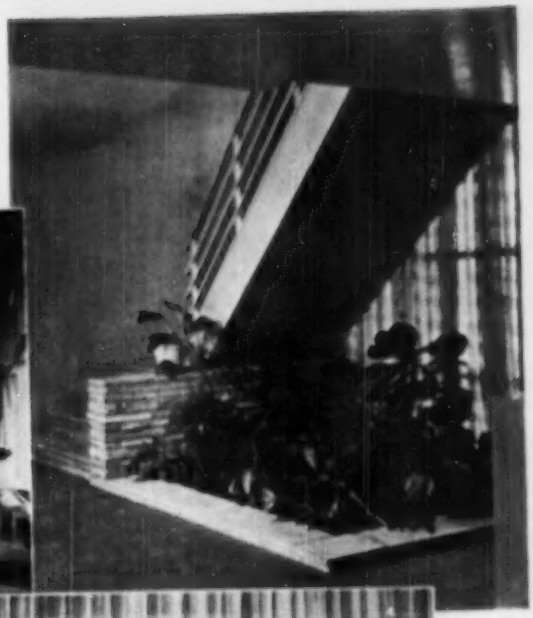
If the window is large, selected pieces of English ivy, placed in containers of water at the base of the window on each side and trained up, will create a most attractive picture. At a smaller window, grape ivy (*Vitis rhombifolia*), whose leaves look like those of a glorified Virginia creeper, will create a charming effect. Grape ivy is a strong grower with glossy, deeply-lobed leaves which show a reddish tinge on the lower sides. It needs a constantly moist soil to keep it happy.

Several attractive forms of ivy are now available. In addition to the well-known Hahn's Self-branching, there are such popular new varieties as Hahn's Star and Maple Queen. The ivies are natural climbers, but the branching forms make attractive bushy plants suitable for any number of situations.

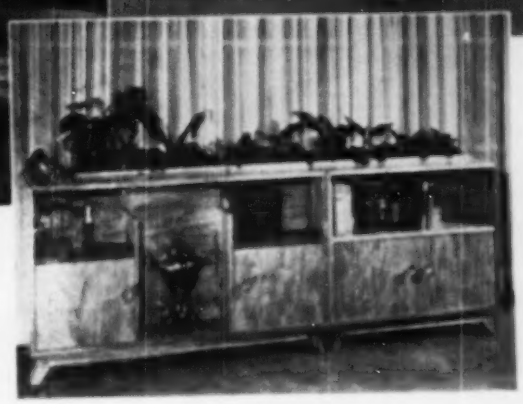
Nearly everyone who has grown house plants is familiar with at least one of the two popular philodendrons. *Philodendron pertusum* has clinging roots and broad, glossy leaves with deep indentations. In its native forests it is found clinging to the barks of trees, so given a piece of tree bark for support, it feels very much at home. *Philodendron cordatum* has small, heart-shaped leaves, reddish green when young, but changing to a rich, glossy green as it grows older. While it is an excellent climber, it looks just as well when placed at a considerable height and allowed to trail.

No one seems to know why such a lovely plant as the pothos should have been called Devil's Ivy, but the

Right—In this modern house an indoor plant bed under the stairway (with drainage to the outside) is a feature of the architect's plan. The stately ficus and other plants employed are well suited to the space and decor.



Above—Another planting designed along with the house itself, this combination of tall and low-growing material edged by a masonry coping frames the view into the living room.



Right—This arrangement of plants makes a perfect complement for a long, low piece of furniture. The curtained window gives the plants plenty of light without direct sun.

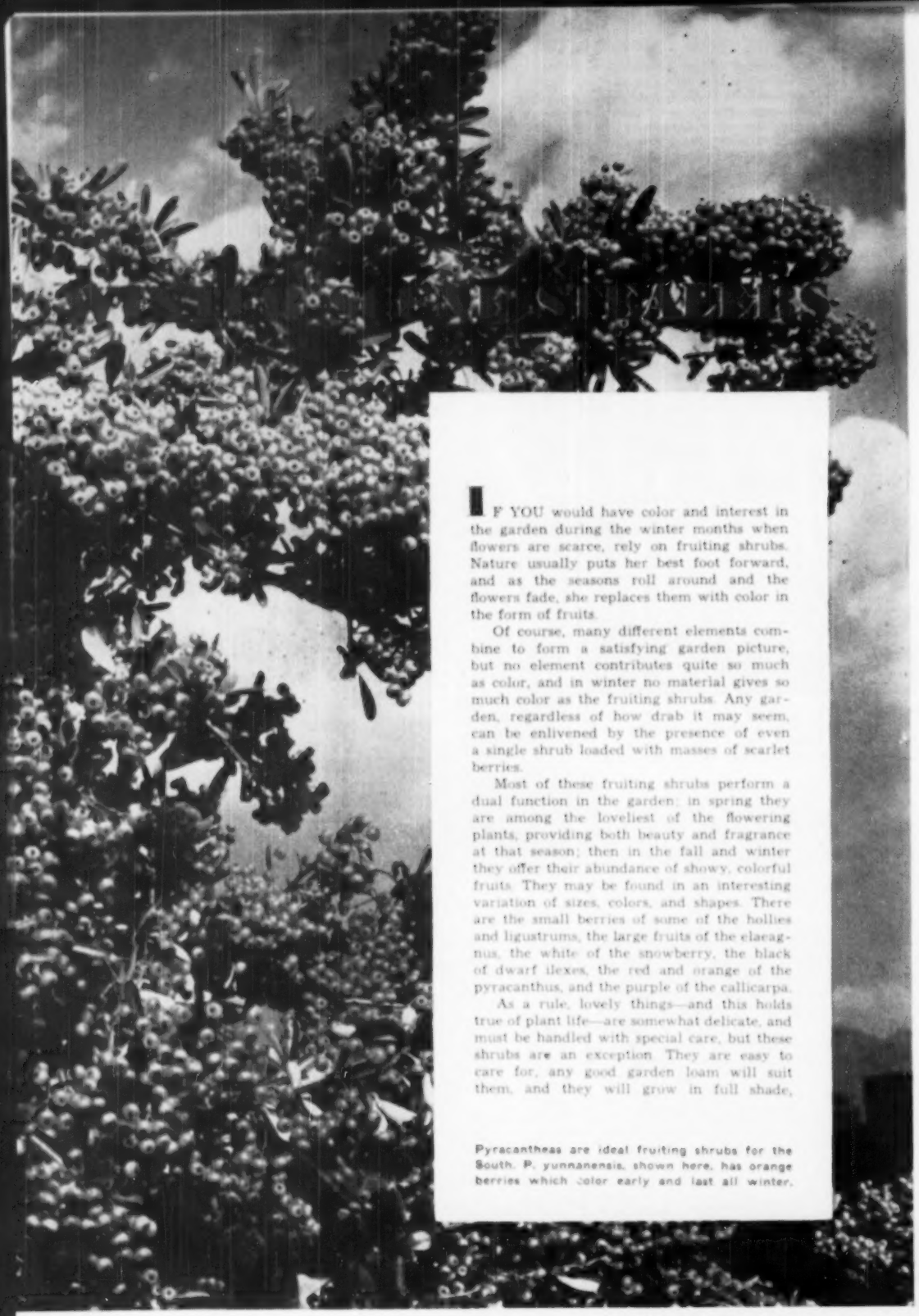
name seems to stick. It is a pretty thing that grows in either soil or water. Although the leaves are thick and heavy, the plant has a certain delicacy. Pothos will climb if given some support, but is quite effective as a trailer. *Pothos aurea* shows a liberal dash of yellow in the leaves, but the newer *Pothos wilcozii* seems to be the more popular at the moment. Its leaves are much more highly colored and give a definite accent to any group of plants with green foliage.

In selecting plants for any situation in the house do not fail to make the acquaintance of the Nephthytis family, which is constantly growing in size with the addition of newer and more interesting varieties. *Nephthytis liberica* is the most common. Its leaves are arrow-shaped and grow from a strong stem with aerial roots. Pinched back, it develops into a shapely plant for table top or window shelf, but given some support, it climbs readily. Like the philodendron, it likes a strip of bark for support. There is a newer Nephthytis with variegated leaves (white and green) which is quite interesting, but the favorite of many growers is the still newer Tri-leaf Wonder. This variety has deeply-lobed variegated leaves of considerable size, and as a climber, seems to be superior to the other forms. *Nephthytis picturata* is another popular variegated form.

The climbing fig, *Ficus repens*, is a dainty little round-leaved climber found growing profusely on old masonry walls in the New Orleans area and along the Gulf Coast. If given solid support for its aerial roots, it makes a graceful indoor climber.

Leaving the trailers and climbers and turning to indoor material of other types, we have all kinds of interesting plants from which to make our selections. Most well-stocked florists have them in abundance—aloes, begonias, bulbs, Chinese evergreens, dracenas, Saintpaulias, and a new sansevieria which is quite dwarf and forms a dainty rosette of small leaves just above the surface of the container. These plants are well suited to table top, shelf and window sill arrangements.

With all the interesting material so easily available, there is hardly an excuse for a room that lacks the life and interest plants can give it.



IF YOU would have color and interest in the garden during the winter months when flowers are scarce, rely on fruiting shrubs. Nature usually puts her best foot forward, and as the seasons roll around and the flowers fade, she replaces them with color in the form of fruits.

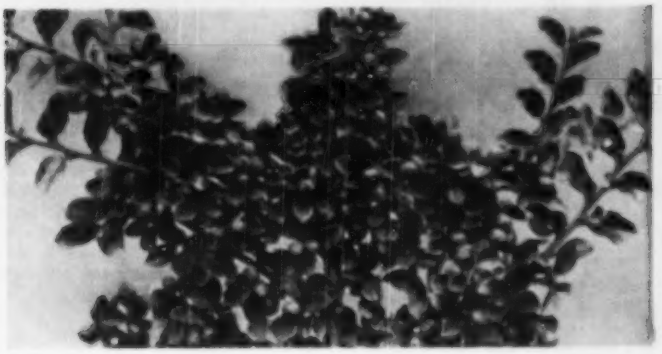
Of course, many different elements combine to form a satisfying garden picture, but no element contributes quite so much as color, and in winter no material gives so much color as the fruiting shrubs. Any garden, regardless of how drab it may seem, can be enlivened by the presence of even a single shrub loaded with masses of scarlet berries.

Most of these fruiting shrubs perform a dual function in the garden; in spring they are among the loveliest of the flowering plants, providing both beauty and fragrance at that season; then in the fall and winter they offer their abundance of showy, colorful fruits. They may be found in an interesting variation of sizes, colors, and shapes. There are the small berries of some of the hollies and ligustrums, the large fruits of the elaeagnus, the white of the snowberry, the black of dwarf ilexes, the red and orange of the pyracanthus, and the purple of the callicarpa.

As a rule, lovely things—and this holds true of plant life—are somewhat delicate, and must be handled with special care, but these shrubs are an exception. They are easy to care for, any good garden loam will suit them, and they will grow in full shade,

Pyracantheas are ideal fruiting shrubs for the South. P. yunnanensis, shown here, has orange berries which color early and last all winter.

The mahonias boast heavy, exotic leaves and pods of grape-like fruits. They prefer a moist, semi-shady location.



As the fall flowers bow out, the fruiting shrubs take over the center of the stage, their highly colored berries giving a dramatic touch to our winter lawns and gardens

though the more sun they get, the more fruit they will bear.

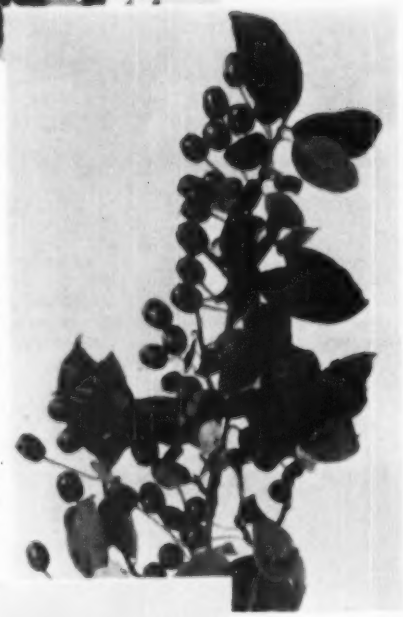
Fruiting shrubs may be used in any number of situations about the grounds. They may fittingly take the place of common flowering shrubs in the shrub borders and will serve as suitable accent plants in such situations; they may be used in single variety as hedges and borders, and many of them, like the pyracanthus and elaeagnus, are well suited for specimen or group plantings. Few shrubs can be used in so many ways.

The *Symphoricarpus*, one of the most graceful and showy of the small fruiting shrubs, is rarely planted in the South. It seldom grows more than three or four feet high, and the graceful, sweeping branches frequently tip the ground with their profusion of clustered berries. While there are several species, two are of special interest: the white-fruited *S. racemosus* and *S.*

(Continued on next page)

Even without its colored fruits, Cotoneaster horizontalis would be well worth planting, for its foliage is most attractive.

Above — Exceptionally large rich red fruits and shiny, bright green foliage make the Chinese holly a splendid winter garden subject.



Right — The fragrant flowers of the elaeagnus are followed by fleshy bronze-colored fruits which hang on throughout the winter.

Below — Although quite common, Heavenly Bambo (Nandina domestica), with its bronzy leaves and red berries, is a valuable shrub.

vulgaris which has purplish-red fruits. The fruits of both species are quite persistent.

To the Southern gardener the Pyracanthas (Firethorns), which are evergreen, form an important group of fruiting plants. There are several types, some tall-growing, others broad and spreading; some have orange fruit, some scarlet. The orange-fruited *P. lalandi* is rather tall-growing and its fruits, borne in profusion, color quite early in the season and hang on well into the winter. Perhaps the most dependable red-berried form is the spreading *P. yunnanensis*. Its berries are smaller than those of the orange-fruited types, but are more showy and hang on until late winter—and sometimes until early spring. The fruits of *P. formosana* are even brighter and color earlier than those of *yunnanensis*, but it is not considered entirely safe for planting north of Shreveport, Meridian, Montgomery, and Atlanta, because it tends to winter-kill when the temperatures are low. It is highly recommended, however, for those areas where it can be grown safely.

The cotoneasters, also evergreen, form another valuable genus of fruiting shrubs which comprises many species—perhaps fifty or more. Most species have arching branches and small, attractive leaves. The flowers in white, pinkish-white, or pink appear in spring and are quite lovely; the fruits, usually red or orange-red, are equally attractive. *C. francheti* and *C. horizontalis* are among the most popular species; *C. adpressa* is definitely dwarf and may be used effectively as a rock garden subject or for low hedges or borders.

If the French mulberry (*Callicarpa americana*) were not so common it probably would be one of the most sought-after of all fruiting plants, but because it thrives along fence rows and roadsides, we are inclined to discount its great profusion of bright purple berries which hang on long after the leaves have fallen. In allowing familiarity to breed contempt for this lovely plant, we are definitely cheating ourselves; few shrubs are more suitable for a woodland site or a wild flower garden.

Perhaps the most common of all berried plants in Southern gardens is *Nandina domestica*. Its large, feathery leaves of bronzy-red are especially attractive and its great "pods" of large red berries, which hold on through the entire winter, serve to make it almost indispensable in the garden. It is inclined to grow tall and leggy, but this tendency can be overcome by pruning and heavy feeding. It is easily propagated from seed, which should be planted in the spring and do not germinate until fall.

Even if they bore no fruit the oriental hollies would be almost indispensable, because of their handsome character of growth and superb dark green foliage. After so long a time some of them are inclined to outgrow their usefulness as shrubs,

(Continued on page 64)

GARDEN SUGGESTIONS

ALMOST every mail brings letters from our readers asking where one of the three climatic divisions of the South stops and another begins. We believe this map will help you determine which group of garden suggestions is most applicable to your locality. The map has been prepared after extensive checking of U. S. weather records and interviews with meteorologists. However, it was necessary to set some of the boundaries arbitrarily, and we recommend that you regard them only as suggestive outlines.—*The Editors.*

FOR THE SOUTHEAST

IN ALL cases of heavy planting, it is far better to prepare the ground before you order the plants. Rose beds prepared and enriched several weeks before the plants arrive have time to "mellow" and will be in much better condition to receive the plants than would beds more recently prepared. Readying the beds and digging holes for trees in advance enables you to plant immediately after the plants arrive—thus avoiding any damage from holding them out of the ground too long.

ONE of the best protections for tender plants is a good mulch. Young azaleas and camellias will stand an amazing amount of cold if the ground about their roots is covered with two or three inches of straw or leaves.

WATER hyacinths will freeze in the mid-South if left in the pools, since they sit well on the surface. For protection, store divisions in moss in the basement. The roots, of course, must be kept moist. Or, a division can be kept in a bucket of moist sand in the basement, or some other place where it will not freeze. These aquatics multiply so rapidly that it is usually necessary to save only one clump for yourself and one for your neighbor.

A GENERAL cleaning up of the premises this month will help control diseases and insects. Countless numbers of hibernating bugs, worms, eggs and larvae can be destroyed by a thorough cleaning and spraying. Rose beds thoroughly cleaned now and sprayed with a good fungicide will be far less susceptible to black spot than those given no attention.

CONTINUE planting nursery stock of all kinds. This is a particularly good time to plant fruit trees, and it is not too early to plant small fruits like blackberries, dewberries and strawberries. A few boysenberry plants take up very little space, and will provide enough fresh fruit for an average family with some left over for canning.

FOR THE SOUTHWEST

YOUNG trees that are dormant are ready for transplanting to permanent situations and will take hold of the soil in fine shape if they are safely staked against wind damage. It is important to provide large holes to receive uncrowded roots and to give the newly planted trees generous leaf mulches to prevent drying and heaving when the ground freezes.

THE fine perennials which produce year after year without special care are worth more to our gardens than annuals. Blue or white Stokesias, hemerocallis and columbines are good examples. These plants multiply, producing new plants that can be used to fill in bare spots.

NOW is the time to prepare new chrysanthemum beds. Dig leaves into the soil, and when the chrysanthemum shoots are ready to divide, plant them in new soil, covering them with a mulch of leaf mold or peat.

CONSTANT levels are of vital importance in watering plants. Hillsides overwater lower sections and starve higher spaces. The solution to this problem is terracing, which is easily accomplished by setting lines of stones or bricks upright and cementing them for permanence. Tilting the beds toward the back guides the water backward into the soil, thus preventing loss and washing over the edges.

YOUR Christmas begonia can be a mass of beautiful blossoms if you give it ample root space. A good soil mixture for these flowers is two parts dairy fertilizer, one part peat moss and one part sand, with a four-inch potful of superphosphate added and mixed well. When full growth sets buds, a semi-monthly feeding of liquid fertilizer solution will keep the plants in beautiful bloom over a long season.

(Continued on next page)

BEN ARTHUR DAVIS
for the Southeast

HELEN F. MOUNT
for the Southwest

WILLIAM LANIER HUNT
for the Upper South

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(Continued from page 57)

FOR THE UPPER SOUTH

MANY gardeners overlook some very fine information in the form of state bulletins. Some of these pamphlets are free, some cost a few cents. They can be obtained by writing to your State Agricultural Experiment Station, usually located at the state capitol or at the state agricultural college. Ask for their free bulletins on ornamental horticulture and gardening and a list of bulletins for sale. If you do not say "*ornamental* horticulture," you may get booklets on apples, pears, peaches, grapes and small fruits. These contain much practical information for the gardener whose home planting includes fruit trees and shrubs, but the average home gardener will want the "ornamentals" as well.

REMEMBER that old seed are best revived by freezing. If you have some old perennial, shrub or tree seeds, plant them now in a frame—or in the ground if it is not frozen—and let them have the benefit of the cold.

SEARCH your cellar and storage places, and plant every bulb you may have left out of the ground. If the ground is frozen, use a pick to raise the frozen part. Set your bulbs in the soil underneath, and then pull the frozen chunks back over them. Thawing will eventually lower the chunks.

NOW is the time when gardeners' fancies are free to roam. Fireside gardening, unhampered by actual digging and weeding, is a form of gardening even the laziest of us can enjoy. You're missing something if you have not mailed penny postals for your quota of nursery and seed catalogs, on which such garden fancies thrive. There may be several new nurseries in your state that you have never heard of. Many old-fashioned flowers and wild flowers are offered by small dealers and individual gardeners. To get a list of nurseries, send a postcard to the State Division of Entomology, Department of Agriculture, at your state capitol.

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Shade Trees to Live With

They are a long term investment that pays off in increased property value and comfortable summer living

By William Lanier Hunt, F.R.H.S.

LONG before the advent of attic fans, insulation and air conditioning, our Southern forefathers foiled the heat with thick walls and shade trees. In summer they closed up their homes during the day and, on the first floors of many of them, the temperature never rose above the low eighties. But where present owners have allowed the trees around these old dwellings to die, the temperature inside is now another story. It was the trees as well as the construction that kept the houses cool.

Because of the long growing season and the abundant rainfall in many sections of the South, trees grow surprisingly fast, provided they are well chosen, properly planted and adequately fed. So there is hardly an excuse for any well-established home to be bare of shade trees.

A tree is the biggest thing you will ever plant. It needs the largest hole and merits the greatest preparation, because in the long run it will be worth more than all of your peonies, dahlias, spireas or forsythias. If you ever sell your property, well-developed trees may add from one to five hundred dollars apiece to the sale value, for wise home-seekers always look for a house with trees around it.

(Continued on page 60)

When fully grown, the pin oak (Quercus palustris) is one of the loveliest of all the shade trees suitable for Southern lawns.

Jackie knows what he wants!

Jackie is sure of himself. Why not? He's clenching a nickel in his fist. He knows which candy bar he wants and how to get it.

Jackie has discovered a great secret. The way to get the candy bar you want is to know its brand name and ask for it by brand name. And it's that way for *all* of us. Buying by brand name is the *only* way you can pick the product which exactly suits your taste.

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(Continued from page 59)

To a considerable extent trees determine the temperature in houses built today. In the South, those planted on the west side of a dwelling are usually the most valuable, for they cool the walls during the summer when the temperature is at a peak. Many people prefer placing the living room on the west side and the service areas on the east so they can enjoy the morning sun, especially during the winter. The south side is probably the next most important. There the summer sun creates considerable glare during the day. The east ranks next in importance, and it is often desirable to have the least shade on the north side in order to let in the maximum light in winter.

There are several kinds of shade trees suitable for Southern yards and streets. Don't neglect the oaks because you may think they are slow growers. Willow oaks and even white oaks will surprise you if you set them in good soil and keep them properly fed throughout the years. Willow oaks grow rapidly and also offer the advantage of permanence. In the lower South and on the upper coastal plain, the live oak is a glorious tree. Or, if it is too spreading for your lawn, you may prefer the laurel oak. An especially popular form of the laurel oak is the Darlington, named after the town of Darlington, South Carolina, where it originated. This tree is smaller and more upright than the live oak and fits admirably into small yards and garden spaces between buildings.

Southern nurseries list several other oaks that are particularly valuable for their shade. The pin oak, the water oak (not always long-lived, but good for damp locations) and the red oak are found in many current catalogs. Several lovely native trees, like the swamp white oak, the swamp chestnut oak and the scarlet oak have been omitted from the catalogs because we have not appreciated them enough to justify the nurseries in stocking them. Of all the large shade trees, the scarlet oak is the most spectacular in autumn—even more so than the red oak. Scarlet oak foliage turns the color of Morocco leather and hangs on far into the winter. If you ask your nurseryman to get one for you, be sure it is the real thing, and not simply another red oak, Southern red oak or pin oak. All of these trees have red leaves, but none is as striking as the true scarlet species. If you have trouble in identifying this species, refer to "Trees of the Southeastern States" by Coker and Totten — a reference volume available

in most public libraries.

Hickories, black gum, pecans, linden trees and tulip trees are all good shade trees. Often these upright species are the only trees suitable for narrow places between properties or for locations near telephone lines. They are also excellent for the outer edges of large lawns because they can be placed fairly close to the next property without overhanging.

The elms and maples are beautiful trees, but you must take care not to plant them in places where they will block underground sewer or drainage lines. Since they are shallow-rooted, it is not possible to grow much grass under them unless it is heavily fed and watered. However, the grace of the elm, the lovely red flowers and seeds which appear on the native red maple in early spring, and the red autumn coloring of the sugar maple make them highly desirable if you can find a good spot for them. A location some distance from the house is usually best.

The health of your trees and your lawn go hand in hand, so it is wise to think of them together. If the soil around your trees is so poor that grass will not grow on it, the trees too are starving, or they soon will be. Many people are of the opinion that it is impossible to have healthy grass and trees together. But the lovely lawns and live oaks on the old Low Country estates (like Middleton Place in South Carolina) are adequate proof that this popular belief does not hold true. In the hills and mountains of the South there are many fine lawns of bluegrass under the high shade of trees. In fact, outside the limestone country from Virginia westward, bluegrass will not long survive the midsummer sun except under high shade trees. Remember that high shade is the ideal condition. Until your trees attain some height, use sun-loving grasses. Then change to bluegrass or fescues.

Don't begrudge the food your trees take from the lawn and vice versa. They must subsist together. When you are starting from scratch, provide at least six inches of topsoil over the area where you expect to plant trees and a lawn. But if your lawn is an old one and you wish to feed both trees and grass, use the hole-punching method for the trees and feed the lawn from the top. Instead of filling the holes all the way to the top with fertilizer, stop when they are two-thirds full, and finish with rich soil. This procedure will prevent a bumpy lawn.

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Garden Rambles

with Ben Arthur Davis

THE recently patented Martin apple should be of special interest to Southern horticulturists. As the story goes, Charles A. Martin of Shreveport took a broken twig from a tree in his orchard and casually stuck it in a nearby bog. It grew and fruited, but the fruit, unlike that on the mother tree, was early, of good size, and delicious flavor. The tree is said to produce heavily, a rare thing for most varieties of apples in the lower mid-South.

THE name of a new chemical hormone weed and brush killer is quite a mouthful—Isoprophyl ester of 2,4,5-Trichlorophenoxyacetic acid. To you and me it will be simply 2,4,5-T. It is said to be superior to 2,4-D in the control of poison oak, wild blackberries, willows, sagebrush, mesquite and other woody plants.

OF ALL the specialty organization bulletins reaching me, none is more attractive or informative than that of the American Iris Society, edited by Sam Y. Caldwell of Nashville. The Society and Editor Caldwell are to be congratulated on a splendid publication.

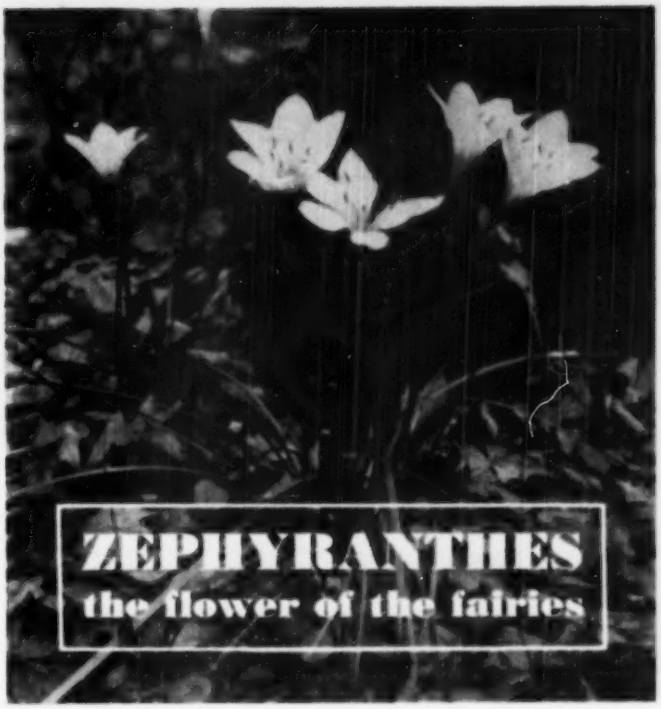
THE Tyler Rose Festival *was* bigger and better than ever before, just as President Harold Stringer claimed it would be. With Jim Lauden serving as vice-president, Clark Kidd heading publicity; Mrs. J. B. Saunders directing women's activities; the indefatigable Dr. Eldon W. Lyle planning and staging the rose show, and scores of others serving as capable assistants, it could hardly have been less than great. The fabulously staged coronation of Rose Marie Young as Queen of the Festival, the glamorous ball, the mile-and-a half-long parade, with its 35 bands, and the gigantic rose show, made this festival a real extravaganza. If my comments read like something whipped up by a Hollywood press agent, they are nonetheless sincere.

THE Institute of Inventive Research of San Antonio, Texas, has recently announced production of the McFarland Spray Gun, which, when attached to the garden hose, automatically mixes and sprays liquid chemicals in proper proportion. All the operator does is pull a trigger. The new spray gun was invented by Mr. Art McFarland of Houston, Texas.

A REPORT from Charley Hudson (the Saintpaulia king) of Atlanta, who is a fellow member of the national board of directors of the Men's Garden Clubs of America, states that more than 400 delegates from practically every state attended the 14th annual convention of the organization recently held in Minneapolis-Saint Paul. The Peace Rose received the first gold medal awarded by the group. Upon a Southerner, Wilbur C. Trimble of Jackson, Mississippi, was conferred the title of Poet Laureate of the club.

THE South has lost another great horticulturist and plant lover in the person of James Hyde Porter—a man who grew flowers simply because he loved them. A past president of the Camellia Society of America, the late Mr. Porter maintained an estate near Macon, Georgia, that was one of the notable gardens of the Southeast, and was at one time the largest test garden for roses in the South. His rose collection consisted of 400 varieties. James Hyde Porter was a great philanthropist, a noted flower fancier, and a noble citizen; he will be sorely missed.

WILLIAM T. WOOD, Chairman of Exhibitions and Awards of the American Camellia Society, announces that the annual meeting of the organization will be held at Lafayette, Louisiana, on January 21,



ZEPHYRANTHES
the flower of the fairies

WHOEVER chose the common names of "Fairy-lily," "Zephyr-flower" and "Zephyr-lily" for Zephyranthes had a keen sense of fitness. These little flowers, dainty, fragile and graceful in form, certainly befit a garden for the fairies. But for all their airy grace and fragile beauty, they are dependable garden subjects.

The foliage of most of the Zephyranthes is grass-like with hollow stems. In most species it is sparse, and in the South is generally evergreen. Few species attain a height of more than eight or ten inches.

Most of our bulb groups have their origin in distant lands—Africa, South America and the Orient. But some of the best species of Zephyranthes are indigenous to the southern half of our own country. Their persistence, dependability and exceptional beauty have led many nurserymen to propagate them and offer them to the trade. A number of native species are now listed in current catalogs along with those from other countries.

In their native state, most Zephyranthes are found growing in situations where the moisture is constant and the drainage is poor—conditions which seem to be to their liking. But when transferred to our gardens, they adapt themselves to their new environment with great ease and are not at all choosy. Given any good garden loam and a moderate degree of sunlight, they produce satisfactory bloom, but additional watering will result in increased bloom. They seem to do better than most bulbs in stiff soils, but to encourage bulb development and multiplication, it is best to improve stiff soils by adding humus of some kind.

Zephyranthes atamasco (Atamasco lily), one of the best of the whole genus and a native of our southern lowlands, has pure white, lily-shaped flowers. In some sections of the South—in low, sunny flats along the fringes of swamps—it blooms by the acre, presenting a breath-taking picture in early spring. It is well adapted to garden planting and does especially well in moist situations, even if there is some shade.

The member of the Zephyranthes family that everyone raves over is commonly listed as *Zephyranthes rosea*, but the botanists tell us it is really *Zephyranthes carinata*. The flowers of the true *rosea* do not exceed an inch and a half, while those of *carinata* have a minimum width of two inches under normal

(Continued on page 67)

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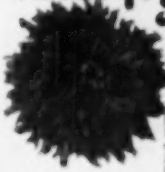

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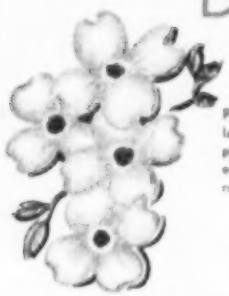

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DEPT. A22 • OTTAWA, KANSAS

Winter Scene Stealers

(Continued from page 56)

but pruning will keep them down for many years. They make excellent hedges, either formal or informal, fine foundation material, and handsome specimen plants.

Two of the loveliest hollies are *Ilex cornuta* and *I. cornuta Bufordi*, the leaves of which are dark green and shiny, and quadrangular-oblong in shape. The fruits of both plants are large and a good red color. The English holly (*I. aquifolia*) has exceptionally large leaves with red fruits of good size. For Christmas decorations these hollies are far superior to our native American species. The dwarf *I. rotundifolia* has small box-like leaves and is frequently used in place of boxwood. The fruit of this species is black.

The native possum haw (*I. decidua*) is a deciduous form that fruits heavily, and in winter, after the leaves have fallen, stands out like a great flame in the swamps.

But perhaps the most adaptable of all the small-growing hollies is the red-berried yaupon, (*Ilex vomitoria*). This native evergreen is one of the heaviest fruit producers among horticultural plants, and due to its attractive foliage is appealing the year around. It may be used in any number of situations about the grounds, and in late years has become highly popular as a hedge plant, particularly in the Southwest where it seems to stand the peculiarities of the climate better than most shrubs.

In the holly family there are both male and female plants—and naturally it is only the females that produce fruits. In buying, be sure to get the fruit-producing kinds or you will be disappointed.

The term holly-grape is commonly applied to all mahonias. The most commonly planted forms have exceptionally large grape-like fruits which hang on through the winter unless the temperature drops too low. They need rich soil, a shady location, and average moisture.

The small, bell-shaped, cream-colored flowers of the evergreen elaeagnus which appear in fall and early winter have an exciting fragrance. The flowers are followed by bronze-colored, fleshy fruits, which birds relish highly.

Other interesting fruiting plants include aralia, barberry, lonicera, viburnum, and for the warmer regions, loquats.

If your garden does not include a liberal portion of fruiting material, now is a good time to plant it.

Peter Painter knelt on one knee and held the crown toward Mrs. Ermine.

Herman, the Mean Little Ermine

By FRANK MARTIN WEBBER

Illustration by Lloyd J. Detterer

PETER PAINTER was in a wood. He heard a Rabbit and a Mouse talking. The Rabbit said, "There is nothing that walks on four feet meaner than Herman Ermine."

The Mouse said, "I would die of fright if I ever saw him."

The Rabbit said, "That would save Herman Ermine the trouble of killing you."

"I know it," said the Mouse. "Herman Ermine kills mice and rabbits and chickens."

"And not for food. That's the worst of it," the Rabbit said.

Peter Painter walked away. He was going to find Herman Ermine. "I want to find out," he said to himself, "why the Ermine kills mice and rabbits and chickens when he does not eat them."

Peter Painter walked through the woods till he saw the Ermine. There isn't anything prettier than an Ermine in the winter. Its coat is as white as the snow it runs over, and its tail has a black tip on it.

Peter Painter stopped and gasped with surprise when he saw Herman Ermine. Under one arm he carried a bunch of chicken feathers. Under the other arm was tucked a gray rabbit's skin with the cotton tail looking like a lady's powder puff. In his teeth he carried a patch of mouse fur, gray and smooth as velvet.

"Wait!" called Peter Painter. "I want a word with you!"

"That will be a pleasure," answered Herman Ermine. "No one ever talks to me. Why do you want to, I wonder?"

"I want to know why you killed a chicken to get those feathers you are carrying under your right arm. Why did you kill the rabbit whose skin you have tucked under your left arm? What are you going to do with those patches of mouse fur?"

"Give them to my wife," replied the Ermine. "She is vain and dressy. If I do not bring her presents, she twists my whiskers."

"What does she do with chicken feathers, rabbits' skins, and mouse furs?"

"Wears them." Herman Ermine dropped the mouse fur. "Now see what you made me do!" he cried at Peter Painter.

"What did I do?"

"You made me talk, and I bit a hole in the mouse fur. Now my wife cannot use it to make herself a new pair of mittens."

(Cont. on next page)

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(Continued from page 65)

"Can't she make mittens out of that rabbit's skin?"

"No, she wants that for a new fur jacket." Herman Ermine turned his back on Peter Painter. "Now I've got to go kill another mouse for her."

Peter Painter walked through the woods till he came to the Ermine burrow. It was under a fallen tree trunk, and he went in without knocking.

"You have your nerve, I must say," a small voice greeted him. "Bursting in on me when I am having my tea and not expecting visitors."

Peter Painter had to swallow hard to keep from laughing.

What tickled Peter Painter was that Mrs. Ermine was so dressy. She wore a hat made of chicken feathers stuck all whichaway on her head like a feather duster. Around her neck was draped a rabbit's skin with the cotton tail nestling under her chin like a powder puff. And on her two tiny forefeet were mouse-fur mittens. The mittens made it hard for her to hold her teacup which was an acorn sitting on a dried oak leaf saucer.

"Do you think I look nice?" Mrs. Ermine asked Peter Painter.

"Very," he answered politely.

"Would you like a cup of tea?"

"Thank you."

Mrs. Ermine, because of the mouse-fur mittens, had a hard time pouring from a large acorn which was her teapot into a small acorn which was the teacup.

While Peter Painter took little sips out of the acorn, he was thinking that he had to find a way to stop Mrs. Ermine from making Herman Ermine kill things so that she could dress up.

"Mrs. Ermine," he said to her, "my name is Peter Painter. I have traveled all over the world and have seen queens wearing royal robes of ermine."

"Of what?" She nearly dropped her acorn teacup.

"Every queen wears ermine," he told her.

"You mean like I'm in?" Mrs. Ermine looked down at her snow-white coat and lifted her tail with the black tip on the end of it.

"Ermine like you are in," Peter Painter assured her. "Only a queen has to pay a big fortune for it, and you grow yours by nature."

"Do you mean that my own coat that grows on me is royal raiment?"

"I do mean that. Nothing in the world is finer than white ermine. Nothing you can make Herman Ermine kill and bring to you is as fine as your own coat, Mrs. Ermine."

Mrs. Ermine took off her mouse-fur mittens. She took off her rabbit's skin neck piece. She removed her hat of chicken feathers.

"Do I look like a queen now, Peter Painter?"

Peter Painter shook his head. Mrs. Ermine did not look like a queen. She looked like an Ermine.

Just then Herman Ermine came through the door. "Oh, please, please," he cried to Mrs. Ermine, "do not twist my whiskers."

"What is the matter?" cried Mrs. Ermine. "Didn't you bring me things to dress up in?"

"I brought you these." From under one arm Herman dropped the chicken feathers. "I brought you this." From under the other arm he dropped the rabbit's skin. "But I bit a hole in the mouse fur for your new mittens, and I could not find another mouse to kill for you." He put his two front paws over his mouth to protect his whiskers.

But Mrs. Ermine did not twist Herman Ermine's whiskers. She said to Peter Painter, "Tell him about the queens you saw and what they were wearing."

"Later." Peter Painter stepped to the door. "I'll be back in a minute."

Outside Peter Painter gathered dried oak leaves and laced them together by their stems into a crown. He painted them from the paints in the pots on his paintpot-tray, which hung from his shoulder by a stout leather shoestring. He painted dots of red for rubies, blue for sapphires, green for emeralds, yellow for topaz, and white for pearls. The crown looked as if it were studded with precious jewels. Peter Painter carried it inside the burrow.

He knelt on one knee and held the crown toward Mrs. Ermine. "This is for you."

She set it on her head between her ears and straight across her eyebrows.

"You look regal," breathed Herman Ermine.

"I am a queen in a crown." She had to hold it on her head with her forepaws to keep it from falling off.

Herman Ermine dropped on one knee, lifted her white tail, and lightly kissed the black tip at the end of it in exactly the way a king who loves his queen will lift the train of her ermine robe and press his lips to it. "Now that never again will I have to kill a chicken or a mouse or a rabbit, I will be happy."

Peter Painter covered a smile with his hand, and as he walked away he said to himself, "It's a good thing for the chickens and the mice and the rabbits that I remembered that queens wear ermine."

Zephyranthes

(Continued)

conditions. Another difference is that *roseus* is a fall bloomer, while *curvata* is a summer bloomer. This fact definitely establishes our common species as *curvata*, because it blooms intermittently all through the summer and fall. Don't be disappointed if your catalogs list it as *Zephyranthes roseus* (as they probably will), because either species is well worth your money.

The *curvata* is a true "rain-lily." A day or two after each late spring or summer rain, the pinkish-red stems appear as if by magic, and in another day they are topped with exquisite, lily-like flowers of rich rose-pink. But you don't have to wait for a rain to enjoy the lovely blooms. A thorough watering with the garden hose will bring them out anytime in the season.

The fall-blooming *Zephyranthes candida* is the only white among the fall-bloomers. *Zephyranthes treatiae*, a native of Florida, has rose-tinted flowers which turn pink with age. There are yellow forms also—*Zephyranthes texana* and the variety *Aurea*, which has flowers of a brighter yellow and is more desirable. The flowers of some of the yellows do not open well, but they are definitely worth planting.

Zephyranthes can be planted at almost any time. They do not have a very long dormant season, but apparently the bulbs do not greatly resent being moved, even while in growth. If you move them in winter, when there is little growth and dormancy is at its height, there will be less shock and subsequently better bloom the following season.

The bulbs should be planted only about two inches deep in ordinary garden soil and it is best to leave them undisturbed for several years. In the lower South they often stand the winters without any damage whatever, but farther north some of the species are considered tender. When in doubt, it is a good idea to mulch them with a few inches of straw, old hay or similar material.

These little bulbs, used formally or informally, are ideal for borders and edgings, and are especially intriguing in irregular plantings under trees and large shrubs, and along the fringes of shrub beds. Along the edges of wild flower gardens or in woodland areas they are superb. And even if you do not have an open garden, you can still enjoy them as indoor plants, for they respond very well when potted in bulb pans and azalea pots.

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